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PREFACE

THE Third Series of these Reproductions brings the full number now published up to one hundred and fifty, and no more will appear. The whole of the manuscripts from which the plates in the First and Second Series were selected are exposed under glass to public view. Such, however, is not the case with the thirty-four which are represented here; but, so far from being of less interest on that account, they include some of the finest examples of the art of illumination which the Museum possesses. In other respects also this final issue differs somewhat from its predecessors; for, in order to bring out the artistic details more clearly, the plates are on a rather larger scale than before, and for various reasons, instead of being grouped under different schools according to the system followed in the exhibition cases, they are arranged in a single chronological sequence from the seventh century to the sixteenth, the particular school to which each example belongs being noted in the lettering of the plate. Moreover, as the majority of the MSS. are of more than ordinary importance, the descriptions given of them are generally fuller than has hitherto been thought necessary.

Out of the fifty plates twenty are contributed by thirteen MSS. of English origin, beginning with two pages from the famous Lindisfarne Gospels, the most wonderful monument of early Anglo-Irish art that has come down to us (i, ii). These are followed by a second example of the same style, about a century later, from Canterbury, at the other extremity of England (iii), and by a quite recently discovered late tenth-century Psalter (v), in the decoration of which all trace of the earlier style has disappeared. English art of the twelfth century may be seen in three pages from a remarkable Winchester Psalter (vii-ix), in a series of scenes from the Life of Christ (xi), and in a curious picture from a Bestiary (xiii); and that of the thirteenth century in single plates from four other Psalters (xiv-xvii), the last of which is not only

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PREFACE

characterized by exquisite taste in its designs and colouring, but preserves the memory of an heir to the English throne who died in boyhood in 1284, when the MS. was barely begun for him. The next two English MSS., each represented by three plates, belong to the early part of the fourteenth century. One of them (xx-xxii), apart from the beauty of its illuminated miniatures, is of unique interest for the artistic skill, grace, and imagination shown in the multitude of tinted drawings with which it is adorned; while the other (xxiii-xxv) is a superb production of an important school, which seems to have been specially connected with East Anglia. A different style, of doubtful origin, which makes its appearance towards the end of the century, is illustrated in pl. xxvii, the last which is taken from an English MS., but the great size of the original has necessitated an unusual reduction of scale.

Counting the Carolingian Codex Aureus (iv), which, however, is not so much French as Frankish, nine MSS. of French origin are included, with fourteen plates. Except the splendid volume just mentioned, none are earlier than the end of the thirteenth century. The Bible History of that date (xviii), with its pen-and-ink outline drawings, is in striking contrast with the brilliant colours and burnished gold of the *Somme le Roi* which follows it (xix); but in both MSS. alike, as also in the two later miniatures in grisaille (xxvi, xxviii), the elegance and delicacy characteristic of French illumination are conspicuous. The two MSS. represented in plates xxix-xxxiv, one executed for the Duke of Burgundy before 1419 and the other a little later for the Duke of Bedford, are especially choice examples of French art as it was developed by Pol de Limbourg and other artists of the time; and a further development is shown in a miniature by Jean Fouquet (xxxv), probably the only work by that famous artist which exists in this country. Two pages from a fine Book of Hours of King René of Anjou (xxxvi, xxxvii) complete the list of French plates.

With one exception, of the twelfth century (x), the earliest of the Flemish MSS. (xli) is of the end of the fifteenth century, the period when Flemish art was at its best. They number no more than five, including a lavishly ornamented Breviary of Queen Isabella of Castille, but between them they furnish eight

PREFACE

miniatures of the highest excellence, to which a ninth (xliv) has been added from the later Flemish insertions in the Italian Sforza Book of Hours. Besides a miniature and border from this exquisite example of Milanese work (xlii, xliii), plates are given from three other late Italian MSS., two of which (xxxviii-xl) appear to have come from Naples, while the third (xlvi) was executed at Florence in 1504. Two single representatives of their respective schools have not yet been mentioned. One of them is a fine Annunciation (xii) from a twelfth-century German MS., of which unfortunately only eight leaves remain; the other is a miniature of the Ascension in Byzantine style (vi). The latter comes from a Psalter which, as may be seen in the description in the list of plates, is of singular interest, not only from its history, but from the curious mixture in it of eastern and western art.

GEORGE F. WARNER,
Keeper of MSS.

Dec. 7, 1907.

LIST OF PLATES

I, II. Gospels, in Latin; written at Lindisfarne, or Holy Island, about A.D. 700. An interlinear word-for-word English translation was added in the x cent. by Aldred, a priest, who states in a note at the end that the MS. was written in honour of St. Cuthbert (d. 687) by Eadfrith, bishop of Lindisfarne (698-721); that Ethilwald, bishop of Lindisfarne (724-740), bound it or furnished it with a cover; and that Billfrith the anchorite wrought the smith's work on the outside, and adorned it with gold, silver, and precious stones. The text is in well-formed half-uncial characters, and the decoration in the finest Anglo-Irish style, with delicate, harmonious colouring. Each Gospel is preceded by a large, crudely executed miniature of the Evangelist, showing Byzantine influence, and by a page containing a rectangular frame filled with intricate interlaced and other designs, in which sea-birds with elongated necks and legs are extensively used (see pl. I). The large initial and other letters on the first page of the Gospel are similarly enriched, and the whole of the page is of a highly ornamental character. An example from St. Matthew is given in pl. II, where the letters in the first line are XPI (Christi). The tables of the Lessons follow the use of Naples, which, together with the Byzantine influence in the miniatures, is probably due to the fact that the MS. was derived from Gospels brought to Lindisfarne by Hadrian, abbot of Nisita, near Naples, who accompanied archbishop Theodore to England in 669. When the Danes sacked Lindisfarne in 875, it was taken to the mainland with the relics of St. Cuthbert, and legend relates that in an attempt to cross to Ireland it was washed overboard, but was miraculously recovered. It was ultimately deposited with the shrine of St. Cuthbert at Durham, and was still there in the xii cent., but it was apparently restored later to Lindisfarne Priory, which had been rebuilt as a cell to that of Durham. The present jewelled binding is modern. For coloured plates see Westwood, *Miniatures and Ornaments*, 1868, pl. 12, 13; Warner, *Illuminated Manuscripts in the British Museum*, 1903, pl. 1, 2. Cotton MS. Nero D. iv; 13½ in. x 9¾ in.

III. Gospels, in Latin; written in English half-uncials, late viii cent., probably in St. Augustine's Abbey, Canterbury, to which the MS. formerly belonged. The plate is from the first page of the Eusebian Canons, which are set between arched columns divided into panels of fine interlaced and other designs within borders of gold and colour. The MS. includes four purple leaves, on three of which are inscriptions in gold and silver referring to miniatures opposite, now lost; on the back of one is a miniature of St. Mark, added in the x cent., and on another is an arch enclosing the emblem of St. Luke and the first two words of his Gospel, with a half-length figure of Christ above (see Westwood, pl. 14, 15). Royal MS. 1.E. vi; 18½ in. x 14½ in.

IV. Gospels, in Latin: a 'Codex Aureus', written in fine gold uncials and Caroline minuscules, and belonging to a sumptuous group of MSS. of the Gospels which were produced about A. D. 800 under the influence of Charlemagne and exhibit a combination of late Roman and Anglo-Irish styles of art. Full-page miniatures of the Evangelists, one of which (St. Mark)

is reproduced. The Eusebian Canons, a title-page following them, and the first page of each Gospel, are also splendidly illuminated, and every column of text is enclosed within a frame of gold, silver, and colour. For coloured plates see H. Noel Humphreys, *Illuminated Books of the Middle Ages*, 1849, pl. 2-4; *Illuminated MSS.*, 1903, pl. 4, 5. Harley MS. 2788; 14½ in. × 10 in.

V. Psalter, in Latin, with Canticles, Litany, a Hymnal, etc.; written in English minuscules, late x cent., with a partial gloss in English interlined. The plate shows the beginning of Ps. li, the large interlaced initial being in dull tones of red, blue, green, violet, brown, and yellow, and the lines of capitals in violet, blue, and red. Psalms i, ci, cix are similarly distinguished. Add. MS. 37517; 15½ in. × 11 in.

VI. Psalter, in Latin; apparently written and illuminated for Melissenda, daughter of Baldwin II, King of Jerusalem (1118-1131), and wife of Fulk, Count of Anjou, King of Jerusalem (1131-1144). She died in 1160, but the MS. was probably executed between 1131 and 1144, the calendar having the obit of Baldwin, but not that of Fulk. Twenty-four full-page miniatures of the Life of Christ, on a gold ground, with the artist's signature, 'Basilius me fecit', on the last; and nine half-page miniatures of saints. The style of art is Byzantine, but the handwriting and the large interlaced initials, outlined in black on a gold ground, are Western. The smaller miniatures also appear to be merely copies from Byzantine models by a Western artist. The plate represents the Ascension. Bound in finely carved ivory covers. Egerton MS. 1139; 8½ in. × 5¾ in.

VII-IX. Psalter, with the Canticles, Lord's Prayer, Creeds, etc., in Latin and French, in parallel columns, and the Litany and prayers in Latin only; xii cent. (before 1161). Written at the Cathedral Priory of St. Swithun, Winchester, possibly for bishop Henry de Blois (1129-1171); and belonged later to the Abbey of Nuns at Shaftesbury. The text is preceded by thirty-eight pages of miniatures from Bible history, chiefly from the New Testament, ending with Our Lord in glory, the Assumption and Enthronement of the Virgin, and nine pages of the Last Judgement, including a graphic picture of the Mouth of Hell (pl. VIII). The backgrounds throughout were of deep blue, but most of the pigment has been scraped or washed off. Unlike the other miniatures, which are distinctly English, the Assumption and Enthronement of the Virgin (pl. IX) are in Italian style with Byzantine influence. They were perhaps copied by an English artist from pictures brought by bishop Henry from Italy in 1152. For a coloured plate see *Illuminated MSS.*, 1903, pl. 12. Cotton MS. Nero C. iv; 12¾ in. × 9 in.

X. Bible, in Latin, preceded by historical notes ending in the original hand at 1153. Many of the entries relate to Floreffe Abbey, diocese of Liège, where the MS. was probably executed, about 1160. Two volumes. Two nearly full-page miniatures at the beginning of vol. ii, before Job, and a smaller one before each Gospel. In the plate (St. Mark), the figures in the miniature (12½ in. × 5½ in.) are painted on a blue and red ground, with very little gold except in the nimbi. Large initials, mostly outlined in black and filled in with boldly designed red foliage. For a coloured plate (St. John) see *Illuminated MSS.*, 1903, pl. 15. Add. MSS. 17737, 17738; 19 in. × 13½ in.

XI. A single leaf having on each side twelve miniatures of the Life of Christ, executed by an English artist, xii cent.; probably from a series illustrating Bible history prefixed to a Psalter (cf. H. Omont, *Psautier Illustré . . . MS. latin 8846 de la Bibl. Nat.*, pl. 5-7). Another leaf

from the same series is in the Victoria and Albert Museum (MS. 661). The subjects are on blue, green, and dull yellow grounds, within narrow gold borders separated by patterned bands of colour. They end with the Healing of Jairus' daughter. Add. MS. 37472, no. 1; 16 in. x 11½ in.

XII. Eight miniatures of the Life of Christ from the Annunciation to the Baptism, without text; probably once prefixed (with others now lost) to a Psalter of German origin, late xii cent. The backgrounds are of burnished gold, laid upon a red surface and generally ornamented with fine scrolls or other patterns. In the plate the prevailing colours are blue, green, red, and madder-brown. For a coloured plate see *Illuminated MSS.*, 1903, pl. 17. Cotton MS. Caligula A. vii ff. 3-10; 8½ in. x 5½ in.

XIII. Bestiary or Moralized Natural History, in Latin; written in England, late xii cent. Illustrated with coloured drawings of beasts, birds, etc. The plate represents the whale, in connexion with a passage of the text, which relates that it raises its back above the surface of the sea and stays so long in one place that soil is formed upon it by the sand, and trees begin to grow; sailors thereupon, supposing it to be an island, anchor to it and light a fire upon it, when, roused by the heat, it suddenly plunges into the depths and drags the vessel with it. The whale is green; the other colours used are red, yellow (for the ship), and lake, with no gold. Harley MS. 4751; 12 in. x 9½ in.

XIV. Psalter, in Latin, with a Calendar of marked English character, but uncertain provenance (possibly Winchester); early xiii cent. Preceded by sixteen miniatures of Gospel history (about 9¼ in. x 5½ in.), divided, with one exception (Christ in glory), into two compartments, with backgrounds alternately of burnished gold and colour. Royal MS. 1 D. x; 13½ in. x 9½ in.

XV. Leaf from a Psalter, executed in England, xiii cent.; inserted, probably by Sir Robert Cotton, at the beginning of an viii cent. Psalter from St. Augustine's Abbey, Canterbury. In the plate the background is gold, the quatrefoil blue; Christ wears a pink tunic with gold border, and a blue mantle lined with red; his hair is a dark auburn, and the cruciform nimbus is red and gold. The style resembles that of the Peterborough Psalter belonging to the Society of Antiquaries (MS. 59). On the reverse is a grand initial B, somewhat similar to that in pl. XVI. In medallions at the corners are SS. Peter and Paul and two female figures, apparently representing the Old and New Dispensations, as in one of the borders in the Psalter before-mentioned. Cotton MS. Vespasian A. i, f. 1; 9¼ in. x 7 in.

XVI. Psalter, etc., in Latin; executed in England, early xiii cent. Preceded by twenty miniatures of Gospel history, rather coarse in style. The large initial B of Ps. i in the plate (full size) occupies a page, two blank pages following; the outer diapered ground is blue, that within the letter gold. Arundel MS. 157; 11½ in. x 7½ in.

XVII. Psalter, in Latin; apparently begun for Alphonso, son of Edward I, on his intended marriage in 1284 with Margaret, daughter of Florent, Count of Holland, but discontinued on his death a week after the contract was signed. It was completed later, in less elegant style, for his sister Elizabeth, who married John, Count of Holland, in 1297, and Humphrey de Bohun, Earl of Hereford, in 1302. Known as the 'Tenison Psalter', having belonged to Archbishop Tenison

(d. 1715). The finer work does not extend beyond the first quire, ten pages of which have partial borders, as in the plate, supporting scenes and figures beautifully drawn and coloured. The first page is more elaborately ornamented, having a large miniature-initial and a full frame-border with the arms of England and Holland, etc. For a coloured plate see *Illuminated MSS.*, 1903, pl. 22. Add. MS. 24686; 9½ in. x 6½ in.

XVIII. Bible History, moralized, in Latin (cf. Ser. I, pl. XXII); executed in France, end of xiii cent. Illustrated by various hands with drawings in outline, eight on each page. Those in the plate refer to Martha and Mary, the Disciples plucking the ears of corn, Christ healing the man with a withered arm, and the daughter of Herodias, the symbolical meaning in each case being represented below. Add. MS. 18719; 16½ in. x 11½ in.

XIX. *Somme le Roi*, a moral treatise composed in 1279 for Philip III of France by Friar Laurent, his Confessor; executed in France, about 1300. Ten splendidly illuminated miniatures (five more being lost) illustrating the Virtues and Vices, etc., on backgrounds of patterned and burnished gold. In the plate Love and Hate in the upper compartments are exemplified below by David and Jonathan, and Saul and David. For coloured plates see *Illuminated MSS.*, 1903, pl. 33, 34. Add. MS. 28162; 10 in. x 7½ in.

XX-XXII. Psalter, in Latin, preceded by a pictorial Bible-history to the death of Solomon, with descriptive text in French; a most remarkable example of English art, early xiv cent. In October, 1553, when about to be taken abroad, it was seized and given to the Queen, and it is therefore commonly known as 'Queen Mary's Psalter'. Before this it appears to have belonged to the Earls of Rutland. The Old Testament history is depicted in upwards of 200 drawings, usually two on a page, lightly sketched with a pen and delicately tinted with violet, green, and reddish-brown, the borders, as in pl. XX (from the life of Joseph), being plain bands of red with foliage at the corners. In the rest of the MS., besides fine figure-initials, fifty-six pages have brilliantly illuminated miniatures of scenes from the Life of Christ, the Last Judgement, and the Litany of Saints, on gold and diapered grounds; and the lower margins throughout are enlivened by tinted drawings, the subjects of which include illustrations of the mediaeval Bestiaries, knights and ladies tilting, combats of apes and other grotesques, hunting, hawking, and sports and pastimes of all kinds, banquets, dancing and music, the history of Reynard and other fables, Miracles of the Virgin, and Passions of Saints. Two examples are given in pl. XXI, XXII; the latter refers to the story how the Virgin protected a woman who was overtaken by the tide on a pilgrimage to Mont St. Michel by keeping off the waves with her sleeve. For coloured plates see *Illuminated MSS.*, 1903, pl. 28, 29. Royal MS. 2 B. vii; 10½ in. x 6½ in.

XXIII-XXV. Fragment of a Psalter, comprising a calendar, theological and moral diagrams, and full-page and other miniatures, illuminated in the finest East Anglian style, early xiv cent. Bound up with another imperfect Psalter of the same school and period. Belonged to Robert, Baron de Lisle, and given by him in 1339 to his daughter 'Audere', on her death to 'Alborou' her sister, and ultimately to the nuns of Chicksands Priory, co. Bedford. Pl. XXIII represents one of five pages of scenes from the Life of Christ, finely painted, chiefly in light blue and green and in neutral tints, six or four on a page, on grounds alternately of stippled gold and diapered colours. The design in pl. XXIV illustrates the successive stages of human life,

the medallions containing figures of a woman and infant, a boy with a book, an apprentice with scales, a young man hawking, a king on his throne, a monk leaning on a staff, a decrepit man led by a child, a bedridden man and his physician, a priest reading the service over a bier, and an altar tomb, with rhyming Latin verses in each case round the borders. In the centre is the head of the Creator, with the legend 'Cuncta simul cerno, totum ratione guberno'; and in the corners are figures of Infancy (a woman in labour), Youth, Old Age, and Decrepitude. The full-page miniature in pl. XXV is one of two which are of superlative excellence. The Virgin wears a long blue robe lined with ermine over a gown of pale madder-brown, and has a blue and white nimbus; the Child is in grey, with a brown and white nimbus, and holds a goldfinch in his left hand. The background is of burnished gold stippled with a foliated design; in the spandrils of the arch, on a dark blue diapered ground, are two angels swinging censers, and two other angels with tapers, St. Catharine and St. Margaret occupy niches at the sides. For the companion miniature of the Crucifixion see *Illuminated MSS.*, 1903, pl. 31. Arundel MS. 83, ff. 117-135; $13\frac{1}{2}$ in. \times 9 in.

XXVI. St. Augustine, *De Civitate Dei*; written in France, late xiv cent. Two volumes. Two small miniatures in vol. i (for a coloured plate see *Illuminated MSS.*, 1903, pl. 37, and cf. Series II of these *Reproductions*, pl. XXIII), and eleven, mostly in grisaille, in vol. ii; with ivy-leaf borders. The Coronation of the Virgin in the plate (Bk. xxii) is in grisaille slightly tinted, on a red and gold ground. Its actual dimensions are $3\frac{1}{4}$ in. \times $3\frac{3}{8}$ in. The arms in the margin are those of Hugues Aubriot, Provost of Paris (1367-1381). Add. MSS. 15244, 15245; $17\frac{1}{2}$ in. \times 12 in.

XXVII. Bible, with the apocryphal Gospel of Nicodemus; executed in England, end of xiv cent., probably for Richard II. Miniature-initials to all the Books and most of the Prologues, the other initials being filled with foliage, usually on a burnished and patterned gold ground. In the Prologues the miniature always represents St. Jerome; elsewhere the subject is from the Book itself, as in the plate, where the marriage of Hosea is depicted. Two of the initials have inscriptions in German, and the artists may have come to England in the train of Anne of Bohemia on her marriage to Richard II in 1382. The beginnings of Books are also marked by full borders in the characteristic English style of the time. For coloured plates see *Illuminated MSS.*, 1903, pl. 41, 42; and cf. Ser. I, pl. XVI. Royal MS. 1 E. ix; $24\frac{5}{8}$ in. \times 17 in.

XXVIII. The Thebais and Achilleis of Statius, with the prose summaries of Laurentius Campanus; executed in France, early xv cent. Small miniatures, mostly in delicate grisaille slightly tinted, with coloured landscape backgrounds; partial ivy-leaf borders in gold and colour. The plate represents Thetis disguising her son Achilles as a maiden, for concealment in the island of Scyros. Burney MS. 257; $11\frac{5}{8}$ in. \times $7\frac{1}{2}$ in.

XXIX-XXXI. Breviary (imperfect); executed in France, early xv cent. One nearly full-page miniature of the Ascension, within a delicate gold ivy-leaf border, in which are six angels with wings of green and gold (pl. XXIX). The female figure below supports two shields, one displaying the arms of John, Duke of Burgundy (d. 1419), and the other the same arms impaling those of his Duchess, Margaret of Bavaria (m. 1385). Besides illuminated initials and ivy-leaf borders, as in pl. XXX, the MS. also contains fifty-eight small miniatures of the width of a column, many of which are exquisitely painted. The four in pl. XXXI represent a priest elevating the Host, St. Christopher, St. Anne teaching the Virgin, and the

Nativity of the Virgin. Another portion of the same MS. is in Add. MS. 35311 (Series II, pl. XXVII). For coloured plates see *Illuminated MSS.*, 1903, pl. 45, 46. Harley MS. 2897; $9\frac{1}{2}$ in. \times $6\frac{1}{2}$ in.

XXXII-XXXIV. Book of Hours of John, Duke of Bedford, brother of Henry V and Regent of France (1422-1435); one of the very finest examples of xv cent. French art. It contains portraits of the Duke and his first wife Anne, sister of Philip, Duke of Burgundy, whom he married in 1423, with their arms and mottoes, 'A vous entier' and 'J'en suis contente'; and it was probably a wedding gift to the Duchess. On Christmas Eve, 1430, with the Duke's consent, she gave it to Henry VI, then at Rouen on his way to be crowned at Paris. The Calendar, which includes interesting scenes typical of the months, is followed by four full-page miniatures of the Creation and Fall, the Building of the Ark, the Exit from the Ark, and the Tower of Babel (pl. XXXII); and the several divisions of the Hours and the numerous other services are preceded in each case by a miniature of the type of that in pl. XXXIII, but by more than one artist. In addition, every page of text is surrounded by a sumptuous border of gold ivy-leaves and other foliage, with flowers, birds, etc., and vignette miniatures of extreme delicacy. In pl. XXXIV the Duchess, in an ermine-lined robe of brocaded cloth of gold, is kneeling before her patron saint, St. Anne, with whom are the Virgin and the Child Christ, while St. Joseph stands in the background; in the border are St. Anne's three husbands and her sons-in-law, Alpheus with his wife Mary, mother of James, and Zebedee with his wife Mary Salome. The Duke's portrait has been often reproduced. For a coloured plate (St. Mark) see *Illuminated MSS.*, 1903, pl. 47. Add. MS. 18850; $10\frac{3}{8}$ in. \times $7\frac{1}{4}$ in.

XXXV. A single miniature from a Book of Hours, illustrated by the famous French artist Jean Fouquet, about 1465-1470, for Étienne Chevalier, Treasurer of France (d. 1474). It represents David kneeling in penitence before the Almighty, who is seated on the clouds, encircled by cherubim. The king is in golden armour, with a crimson surcoat. The corpses in the foreground represent victims of the three days' pestilence (2 Sam. xxiv). Below are the opening words of Ps. xxxvii, 'Domine, ne in furore', etc., in gold letters on a blue ground, with the monogram of Étienne Chevalier. Forty other miniatures from the same MS. are in the Musée Condé at Chantilly. Add. MS. 37421; $7\frac{1}{4}$ in. \times $6\frac{1}{8}$ in.

XXXVI, XXXVII. Book of Hours, &c.; executed for René of Anjou, titular king of Naples (d. 1480), including his arms, device and motto, and prayers for him by name. Full-page miniatures surrounded by borders of foliage, and smaller miniatures in the text, especially in the Memoriae of Saints (pl. XXXVII); partial borders formed of stems of trees with curling foliage supported by angels, who in many cases also hold the cordage of an inflated sail on which is René's motto, 'En Dieu en soit'. The miniature in pl. XXXVI stands before the Office of the Dead; the foliage is in soft green and brown, with red and blue flowers. Two of the miniatures, one of a crowned skeleton, with a fine landscape background, the other of David and his three captains who brought him water from the well of Bethlehem, have been doubtfully ascribed to René's own hand. Egerton MS. 1070; $8\frac{1}{4}$ in. \times $6\frac{5}{8}$ in.

XXXVIII. Ioannis Scoti super libros Sententiarum quaestiones; written 'per Hippolytum Lunensem', for Ferdinand of Aragon, King of Naples (1458-1494), 'dum bello turbulentissimo premeretur Italia', late xv cent. Four volumes, dealing with Books i, iii, and iv (in part); another volume (Book ii) is at Paris (Bibl. Nat., MS. latin 3063). Full borders of interlaced white vine-tendril designs, on blue, green, and crimson grounds edged with gold, and

with medallions, amorini, etc., interspersed, on the first page of text in vols. i and iv (those in vols. ii and iii have been cut out); initials of Distinctions throughout similarly ornamented. Vol. iv also has the miniature shown in the plate; the arms and the motto 'Decorum' in the border are those of King Ferdinand. Add. MSS. 15270-15273; 16½ in. × 10½ in.

XXXIX, XL. St. Augustine, De Civitate Dei; executed in Italy, probably at Naples, late xv cent. With the arms (see plates) of Iñigo d'Avalos or Davalos, Count of Monte Odorisio, Grand Chamberlain of Naples (d. 1484). Pl. XXXIX shows the title-page, the lettering, the edges of the circular border, and the numerous small rayed disks among the foliage being of brilliantly burnished gold. The beautifully decorated first page is given in pl. XL, but on too small a scale to do it adequate justice. The initials of the other twenty-one books are splendid examples of the interlaced white vine-tendril style. For two of them in colour see *Illuminated MSS.*, 1903, pl. 57. Add. MS. 15246; 15½ in. × 11½ in.

XLI. Book of Hours, etc.; with eighteen full-page miniatures and borders of Flemish style, end of xv cent., attributed to Alexander Bening of Ghent, and with smaller miniatures of saints within initials by an inferior hand. The two exquisite miniatures in the plate precede the Hours for the Dead and the Hours of All Saints, representing the Raising of Lazarus and the Mystical Fountain of the Saviour's Blood. The border in the first is blue with gold foliage, in the other dull gold with grey foliage. Add. MS. 17026; 5½ in. × 3½ in.

XLII-XLIV. Book of Hours of Bona of Savoy, widow of Galeazzo Maria Sforza, Duke of Milan; probably given by her to her daughter Bianca Maria, who married the Emperor Maximilian I in 1493. Forty-eight miniatures and numerous borders executed in the finest Milanese style, about 1490, together with sixteen equally fine miniatures by Flemish artists. The latter, with a considerable amount of text, were inserted (either to complete the MS., if originally left unfinished, or to supply losses from mutilation) in 1519-1520 for Maximilian's son and successor, Charles V, whose portrait appears in one of two Flemish borders. The Italian miniature in pl. XLII represents St. Catharine of Siena as the spiritual bride of Christ receiving the ring of espousal. Both our Lord and His mother wear a red robe and blue mantle, St. Catharine and St. Dominic, founder of her order, are in black and white, King David and St. Paul in the background are in red and blue, and St. John, on the extreme left, in blue with a pale yellow mantle lined with green. In pl. XLIII the ground of the border is crimson, the designs upon it in gold and soft grey. Pl. XLIV is one of the later Flemish miniatures. The Virgin is draped in blue, the curtain behind her is of white and gold brocade; the high back of the seat has a renaissance design in gold on a crimson ground, and the arched top is in bands of gold, lake, green, crimson, and blue. The MS. was presented to the Museum by Mr. John Malcolm of Poltalloch in 1893. For coloured plates see *Illuminated MSS.*, 1903, pl. 58, 59. Add. MS. 34294; 5½ in. × 4 in.

XLV, XLVI. Breviary, of Spanish Dominican use; written in a Spanish hand, and copiously illuminated by Flemish artists, end of xv cent. With the arms of the Spanish family of Rojas, and, on an inserted leaf, those of Isabella of Castille, Queen of Spain, to whom the MS. was given by Francisco de Rojas, apparently on the marriage of her son, Don John, which he negotiated, in 1497. Forty-five miniatures about the size of those in the plates, and upwards of a hundred smaller, painted by various hands; fine borders of Flemish style, chiefly of

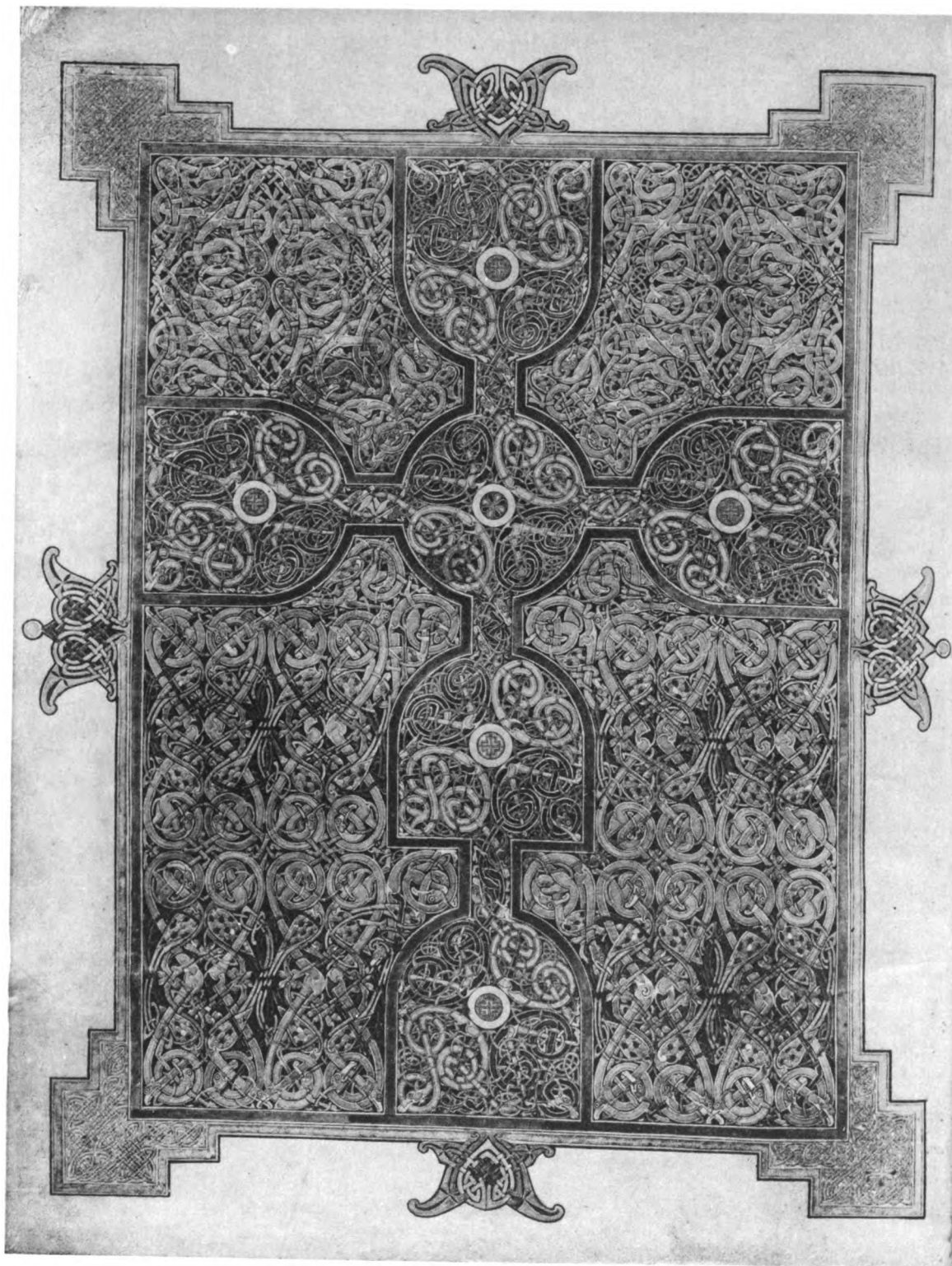
scroll foliage, flowers, fruit, birds, butterflies, etc., on dull gold or colour. Pl. XLV represents the story of Dives and Lazarus, and Pl. XLVI St. Barbara, who is clad in a red robe and flowing grey mantle, and holds in her hands an open book on a green cushion. She again appears twice in the landscape background, on the left kneeling in prayer, and on the right being decapitated. The border, of a damasked pattern in green and silver, is exactly reproduced on the reverse of the leaf in blue and gold. For a coloured plate of the Adoration of the Magi see *Illuminated MSS.*, 1903, pl. 53. Add. MSS. 18851; $9\frac{1}{8}$ in. \times $6\frac{1}{2}$ in.

XLVII. Roman de la Rose; illustrated by Flemish artists, end of xv cent. Four large miniatures, and many others smaller, of the width of a column. The plate illustrates the 'carole' or dance of 'Deduit' or Mirth. The ground of the border, which is much rubbed, is a dull green. The smaller miniatures include a specially fine series of ten figures emblematic of the evil passions and afflictions of life, viz. hate, avarice, envy, sorrow, old age, poverty, etc. For the last two, in colour, see H. Shaw, *Dresses and Decorations*, 1843, ii, pl. 56. Harley MS. 4425; $15\frac{1}{2}$ in. \times $11\frac{1}{2}$ in.

XLVIII. Life of St. Francis, by St. Bonaventura; written in the hospital of St. Paul at Florence in 1504 by Alessandro di Bologna, of the Order of St. Augustine. A miniature and full border on the first page (see plate), and illuminated figure-initials, with partial borders of light foliage, to the other books. In the miniature, St. Francis is appearing in a vision to his biographer, who is writing in his cell, on the wall of which hangs his cardinal's hat; at the door of the cell is St. Dominic, with another Dominican and a Franciscan behind him. The Franciscan saints at the corners are Antony of Padua, Louis, Bishop of Toulouse, Bernardino of Siena, and Clare. The border is of dull gold with renaissance ornamentation chiefly in blue, green, and lake; the arms are those of Giovanni Francesco di Malatesta [-Tramontano, podestà of Lucca?]. Harley MS. 3229; $11\frac{1}{2}$ in. \times $8\frac{1}{2}$ in.

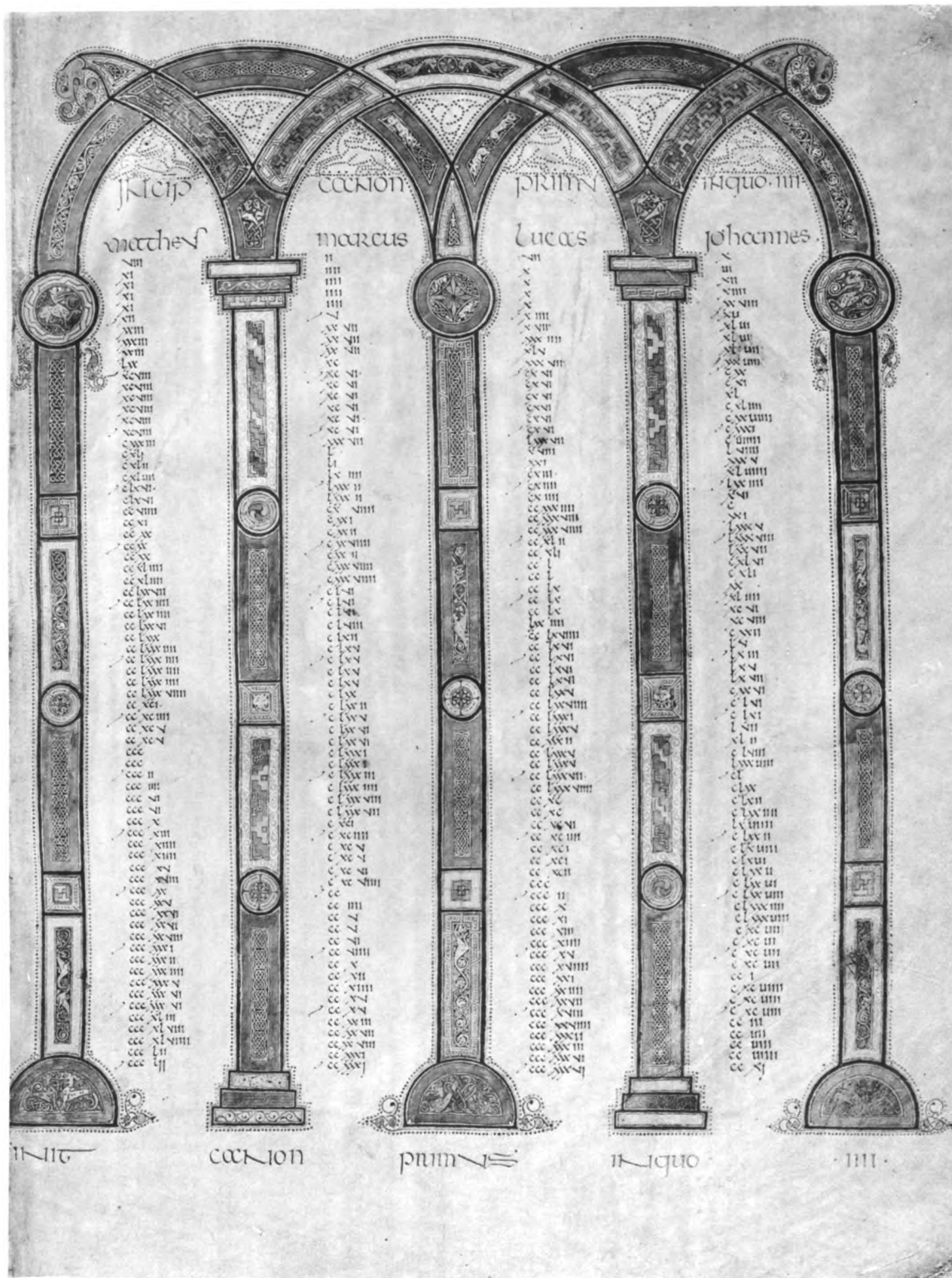
XLIX. Miniatures and illuminated pages, thirty in all, from a Book of Hours; executed at Bruges, early xvi cent., and closely resembling those in a Book of Hours at Brussels attributed to Simon Bening. Of the twenty-one miniatures twelve are from the Calendar; and in the borders both of these pages and of others opposite them, which contain the text of the Calendar, graphic illustrations of various games, including golf, are introduced. The subjects in the plate typify January and December. For four other subjects see the Palaeographical Society's *Facsimiles*, Ser. II, pl. 135, 136. Add. MS. 24098; $4\frac{1}{2}$ in. \times $3\frac{1}{2}$ in.

L. Two leaves from a Flemish Calendar, early xvi cent., with a very highly finished miniature, without text, on each side; inserted at the end of a xvi cent. Book of Hours illustrated in a much coarser style. The miniature in the plate, a gardening scene with a lovely landscape background, illustrates the month of March, and corresponds closely with the subject for the same month in Add. MS. 24098 (see above). On the verso (originally the recto) side of the leaf is a boar-hunt, represented almost exactly as in the famous Hours of John, Duke of Berry, at Chantilly, and in the Grimani Breviary at Venice. The subject there and in other MSS illustrates December, but it is here assigned to February. The other two miniatures represent sheep-shearing (June) and haymaking (July). The intervening leaf (April and May) was in the Magniac sale, 1892, lot 193. Add. MS. 18855, ff. 108, 109; 6 in. \times 4 in.



**THE LINDISFARNE GOSPELS.
ANGLO-IRISH: ABOUT A.D. 700.**

Cotton MS. Nero D. iv, f. 26 b.



GOSPELS, OF ST. AUGUSTINE'S ABBEY, CANTERBURY.
ENGLISH: LATE VIII CENT.

Royal MS. 1 E. vi. f. 4.



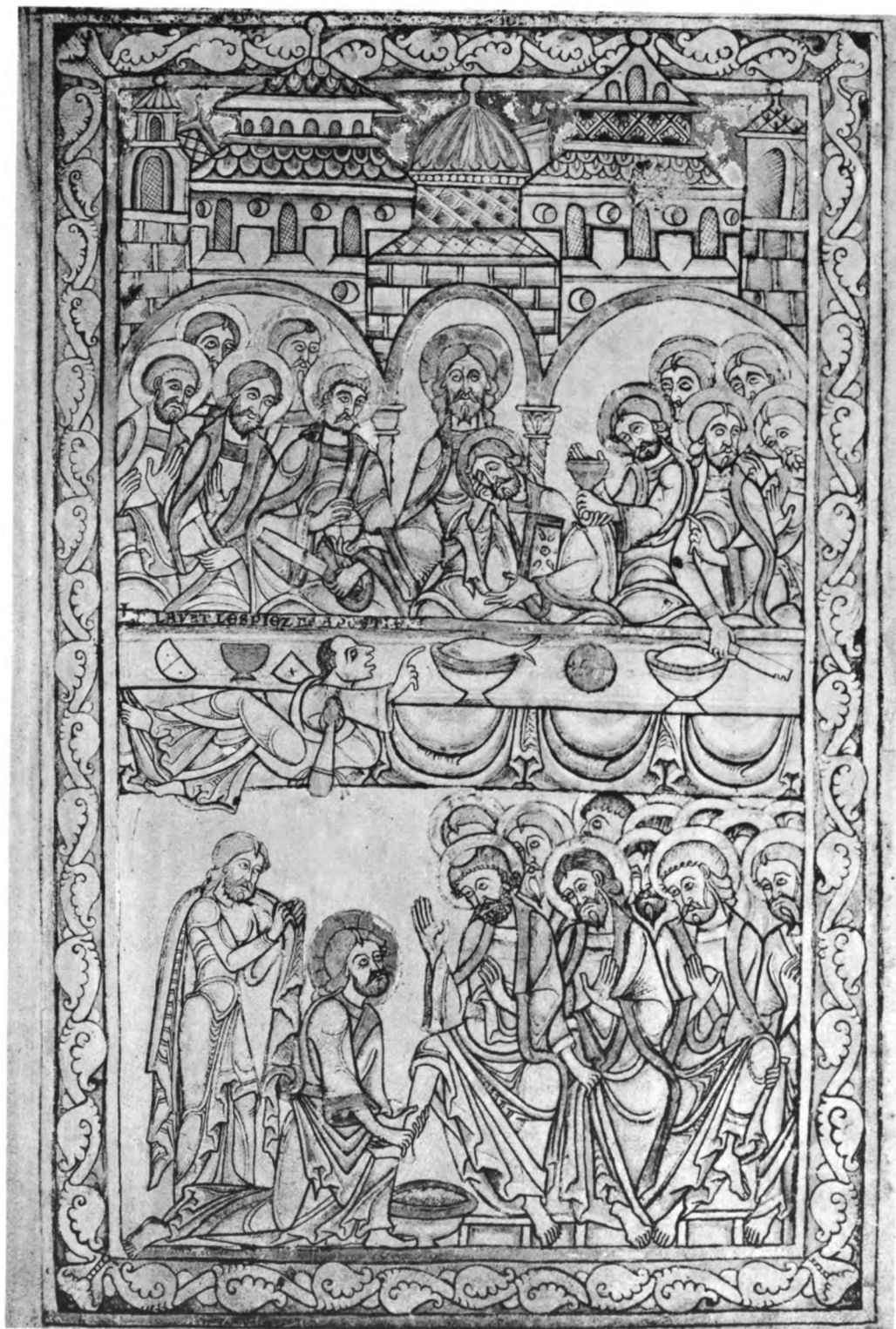
GOSPELS: CODEX AUREUS.
FRANCO-GERMAN: ABOUT A.D. 800.

Harley MS. 2788, f. 71 b.



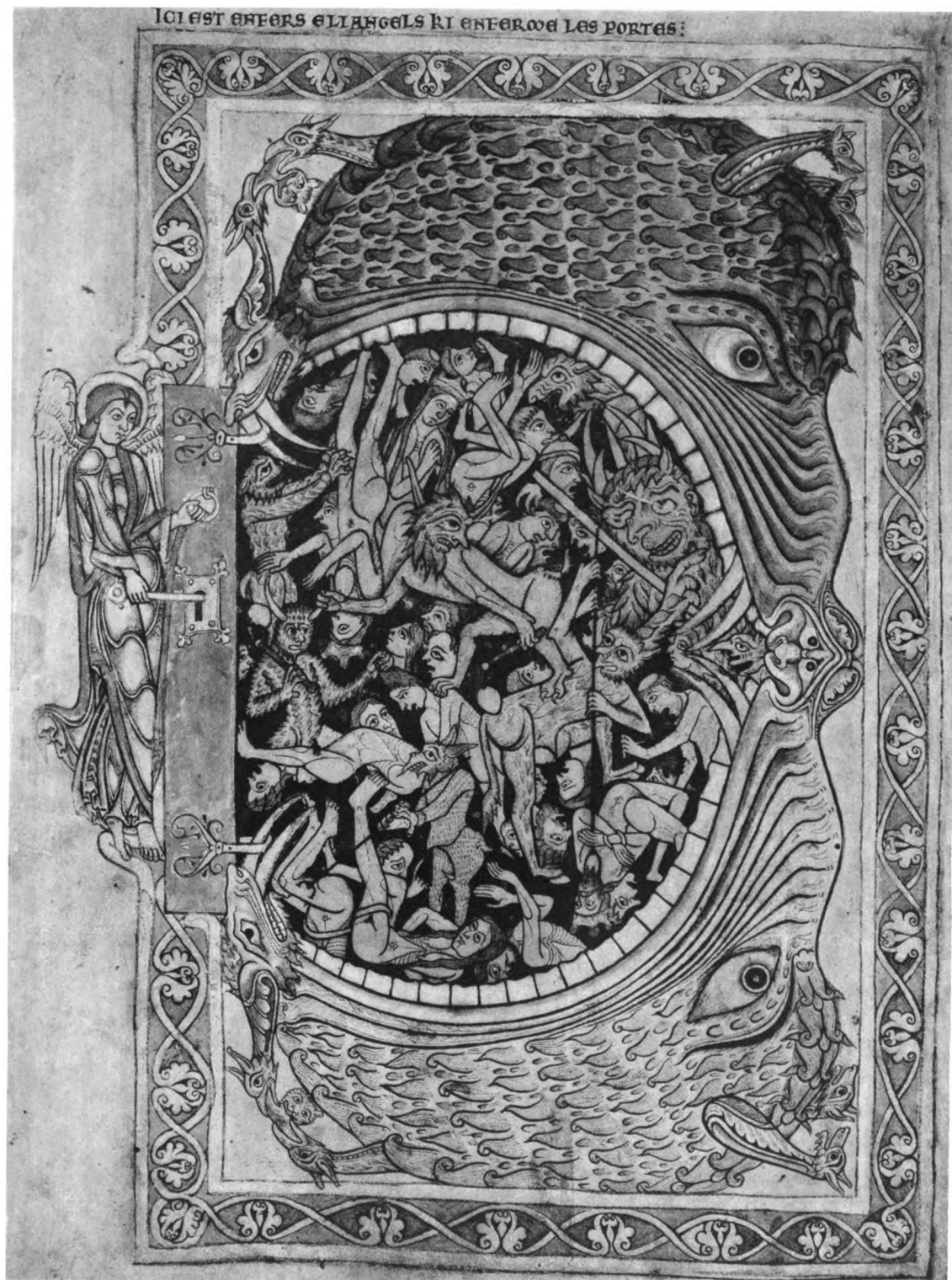
PSALTER, OF MELISSEDA, QUEEN OF JERUSALEM.
BYZANTINE: A.D. 1131—1144.

Egerton MS. 1139, f. 11.



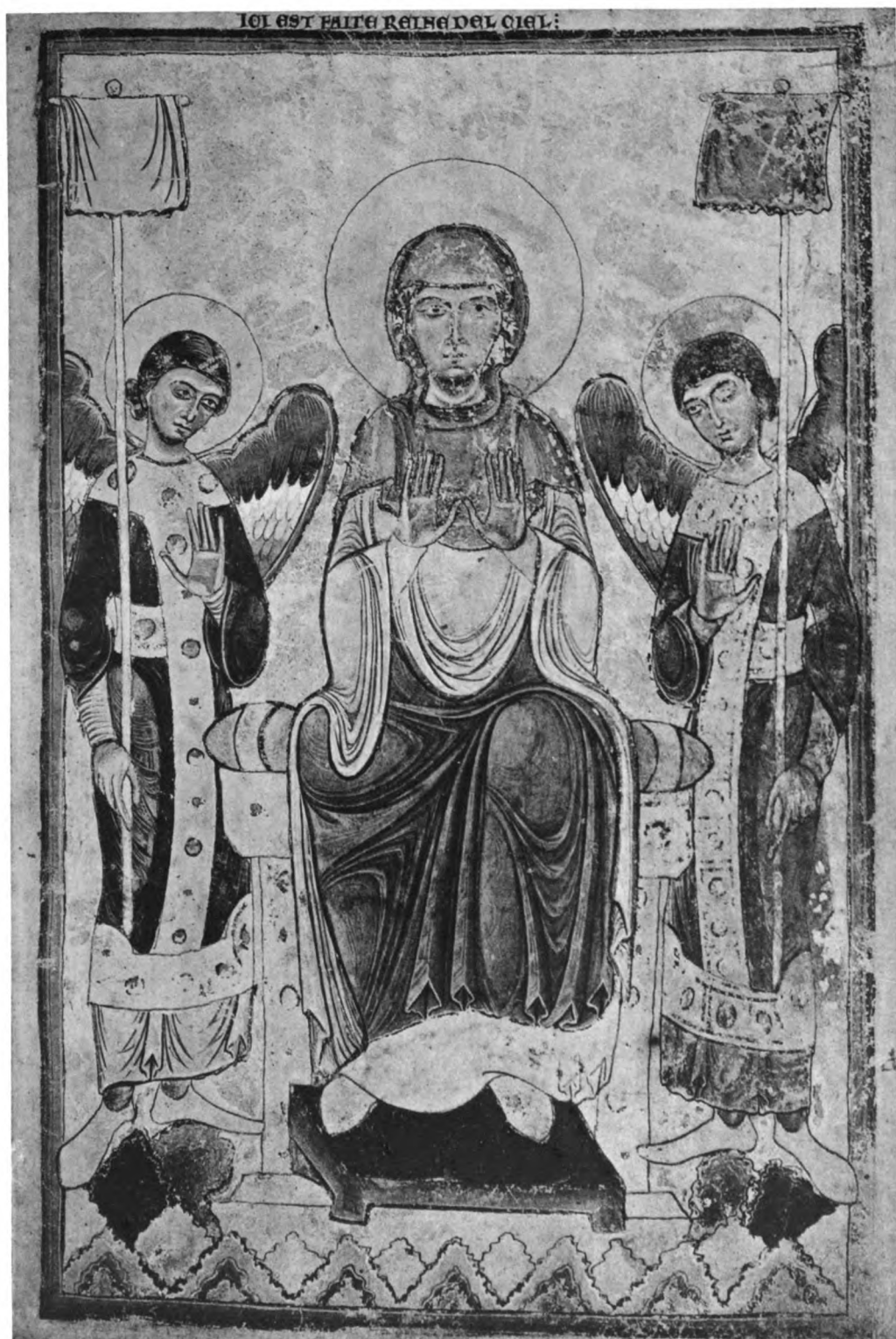
PSALTER, OF ST. SWITHUN'S PRIORY, WINCHESTER.
ENGLISH: XII CENT.

Cotton MS. Nero C. iv, f. 20.



PSALTER, OF ST. SWITHUN'S PRIORY, WINCHESTER.
ENGLISH: XII CENT.

Cotton MS. Nero C. iv, f. 39.



PSALTER, OF ST. SWITHUN'S PRIORY, WINCHESTER.
ANGLO-ITALIAN: XII CENT.

Cotton MS. Nero C. iv, f. 30.



euangelij ihu xpi filij di: sicut scriptum est in ysaia propheta.
Ecce misit angelus meus ante faciem tuam: qui praeparabit uiam
tuam ante te. Vox clamantis in deserto: parate uiam dñi: rec-
tas facite semitas ei. Hinc iohs in deserto baptizans: & pñ-
cans baptisimū penitentis in remissione peccatorū. & e-
grechētur ad eū omnis iudee regio: & iherosolimitanū

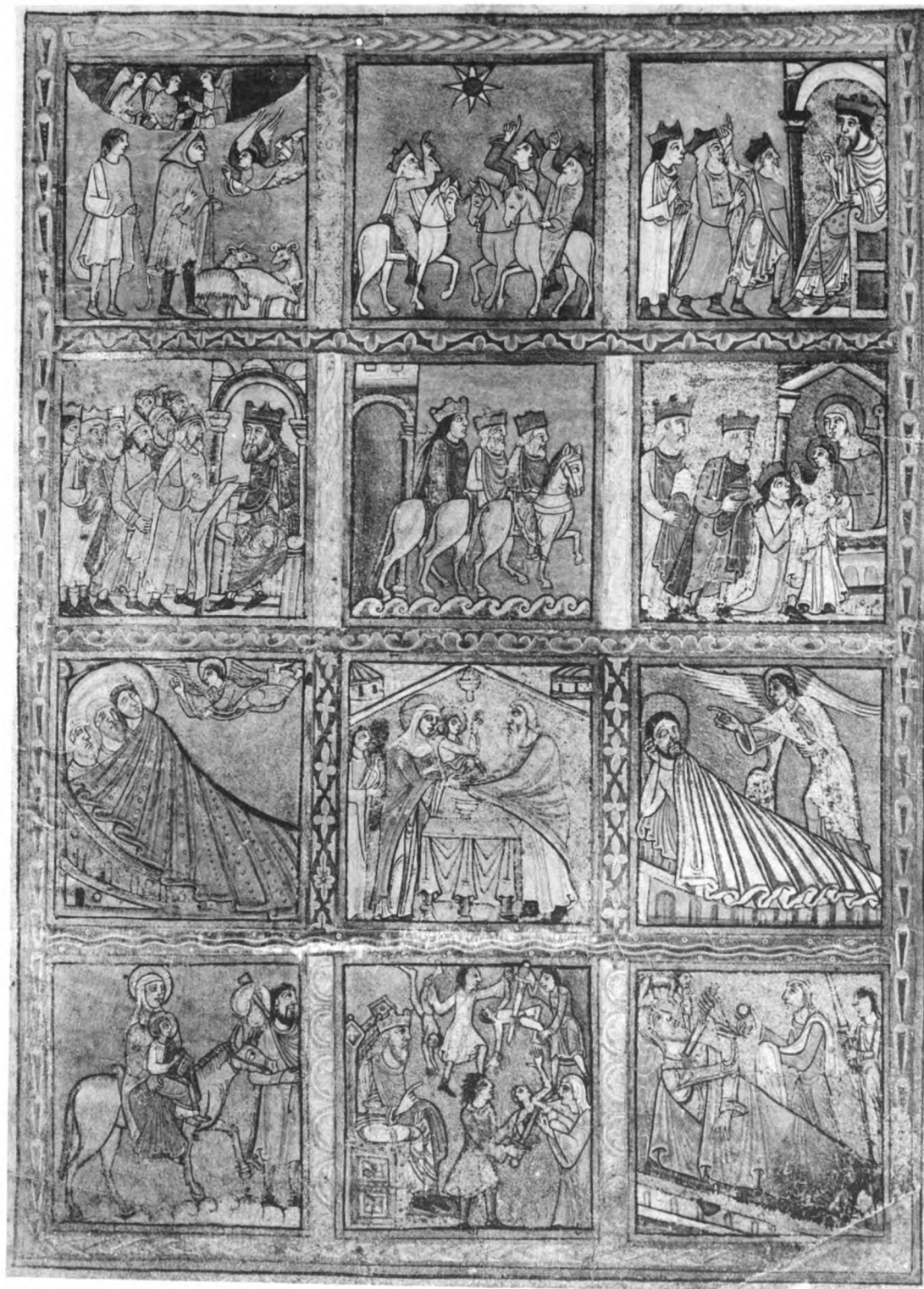
uerfi: & baptizabantur ab illo in iordane flumine
confiteentes peccata sua. Et erat iohs uestitus pilis
camelis: & zona pellitica cincta lumbos ei. Et locutus
est mel siluestre: & edebat: & pñcibat dicens. Venite
fortes me post me: cum non sum dignus praedens
soluere corrigia calcitratoris ei. Ego baptizauis uos
aqua: ille uero baptizabit uos spiritu scto. 11.

Et factum ē in diebus illis uenit ihc a nazareth ga-
lilee: & baptizatus ē in iordane a iohē. Et statim ascen-
dens de aqua: uidit apertos celos: & spm scm tanq̃ co-
lūmā descendente & manente in ipso. Et uox
facta ē de celis. Tu es filius meus dilectus: inter cōplacui.
Et statim sps expulit eū in desertū: & erat in deser-
to quadraginta diebus & quadraginta noctibus: &
temptabatur a satana. Et erat cū bestis: & angeli
ministrabant ei. Postquā autē euasit iohs: ue-
nit ihc in galileā predicans euangelium regni di: &
dicens. Quā impletū ē tēpus: & appropinquauit
regnum di: penitentemini & credite euangelio. 111.

Et praecedens secus mare galilee: uidit symonē
& andrē fratres ei mittentes retia in mare. Erant
enī piscatores. Et dixit eis ihc. Venite post me: &
faciam uos fieri piscatores hominū. Et pñm re-
tibus: secum fr̃ eū. Et pgressus inde pusillū:
uidit iacobū zebedi & iohm fratres ei: & ipsos in
naui cōponentes retia: & statim uocauit illos. Et
relictis patris suo zebedi in nauī cū mercenna-
riis: secum fr̃ eū. Et ingressi uerūt capharnaū.
Et statim sabbatis ingressus in synagogā doce-
bat eos: & stupelunt sup doctrinā ei. Erant enī
doctores eos quasi portabant habent. & nō sūt scribe.

Et erat in synagoga eorū homo in spū im-
mundo: & exclamauit dicens. Quā nobis & tibi
ihū nazarene: uenisti perdere nos? Scio quis sis
ses di. Et cōminatus ē ei ihc dicens. Obmutescere:
& exi de homine. Et discerpens eū spm imundū
& exclamans uoce magna: exiit ab eo. Et mi-
rati sunt omnes: ita ut conquirerent uir se dicen-
tes. Quā ē hoc? Quae doctrina haec noua: quā
in potestate spiritibus immundis imperat & obedi-
unt ei? Et pcessit numerus ei statim in omni regio.

Et pñm egredientes de syna: & sine galilee:
goga: uenerūt in domū symonis & andrē: cum
iacobo & iohē. Decubebat autē socius symonis
febricitans. Et statim dicens ei de illa. & acce-
dens: eleuauit eā apprehensa manu ei. Et conti-



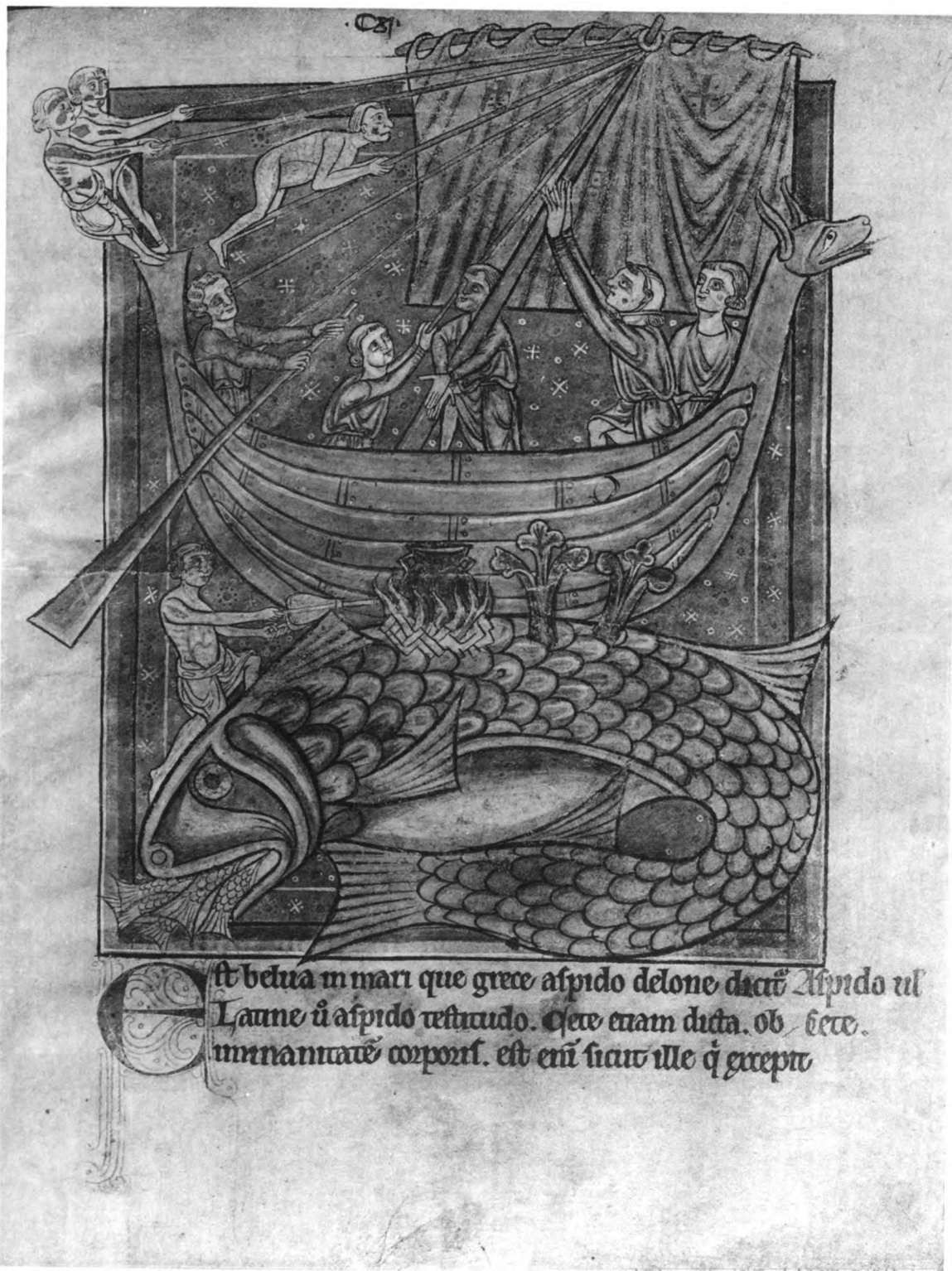
SCENES FROM THE LIFE OF CHRIST.
ENGLISH: XII CENT.

Add. MS. 37472, no. 1.



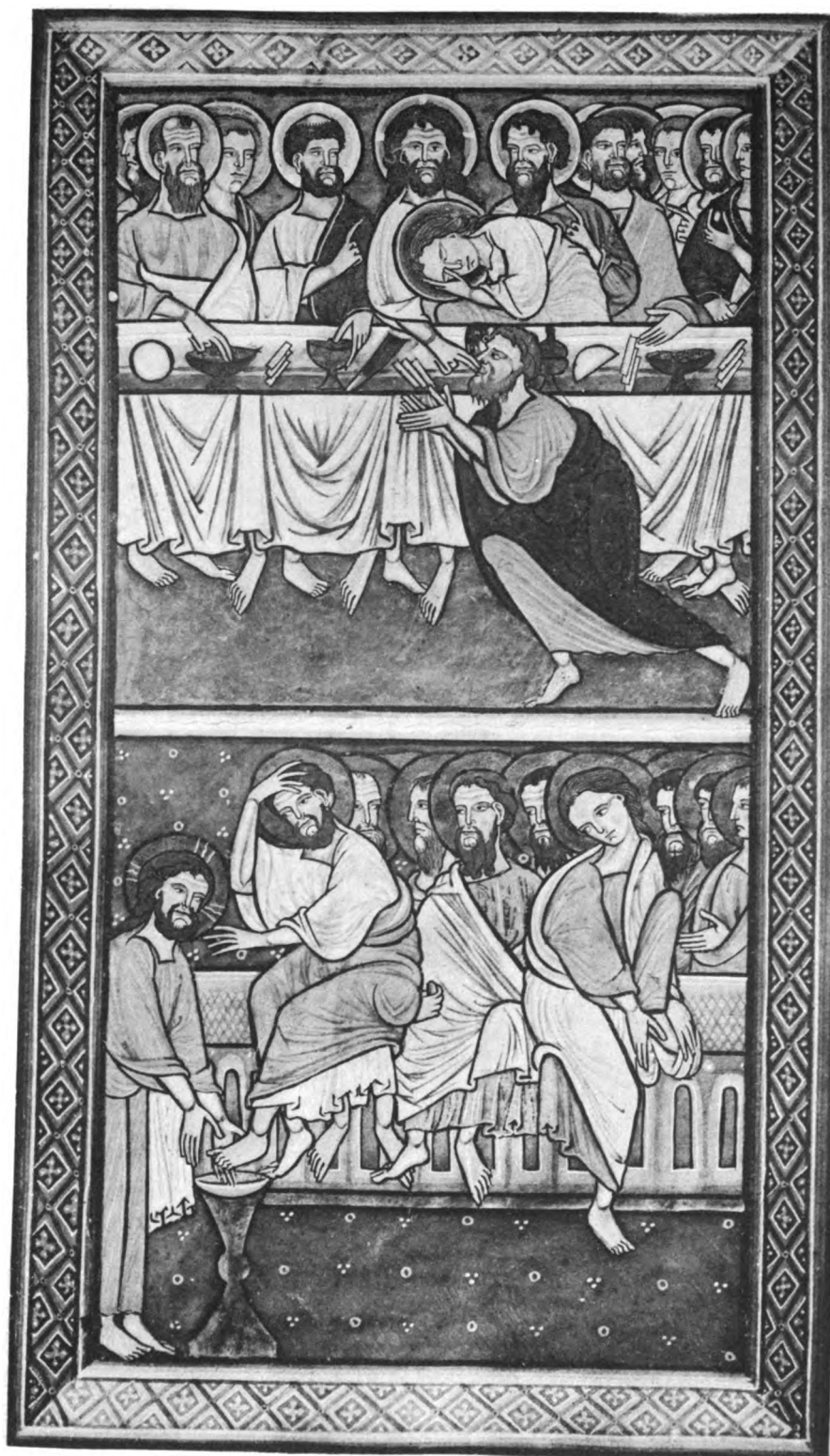
SCENES FROM THE LIFE OF CHRIST.
GERMAN: LATE XII CENT.

Cotton MS. Caligula A. vii, f. 3.



BESTIARY.
 ENGLISH: LATE XII CENT.

Harley MS. 4761, f. 69.



PSALTER.
 ENGLISH: EARLY XIII CENT.

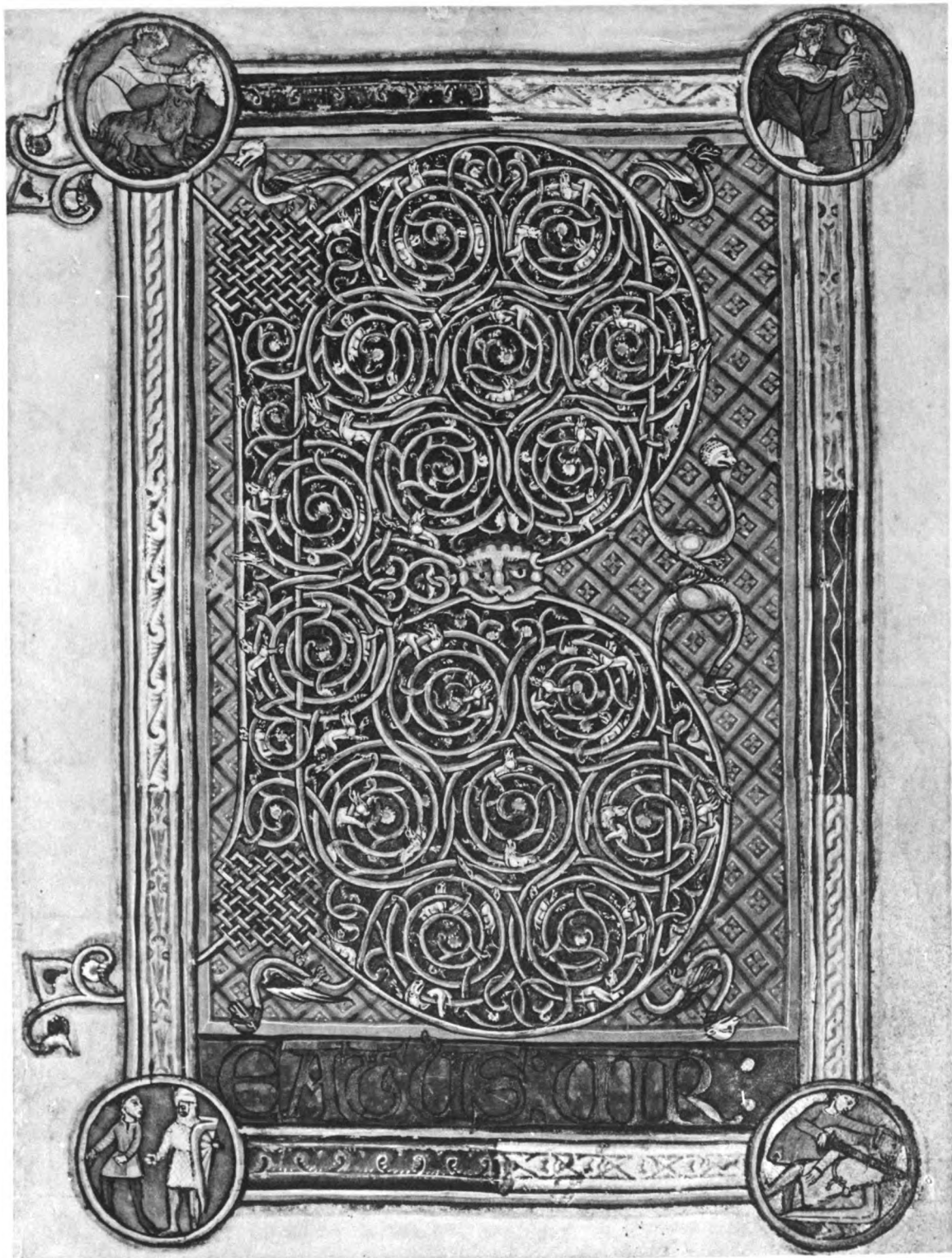
Royal MS. 1 D. x, f. 4.



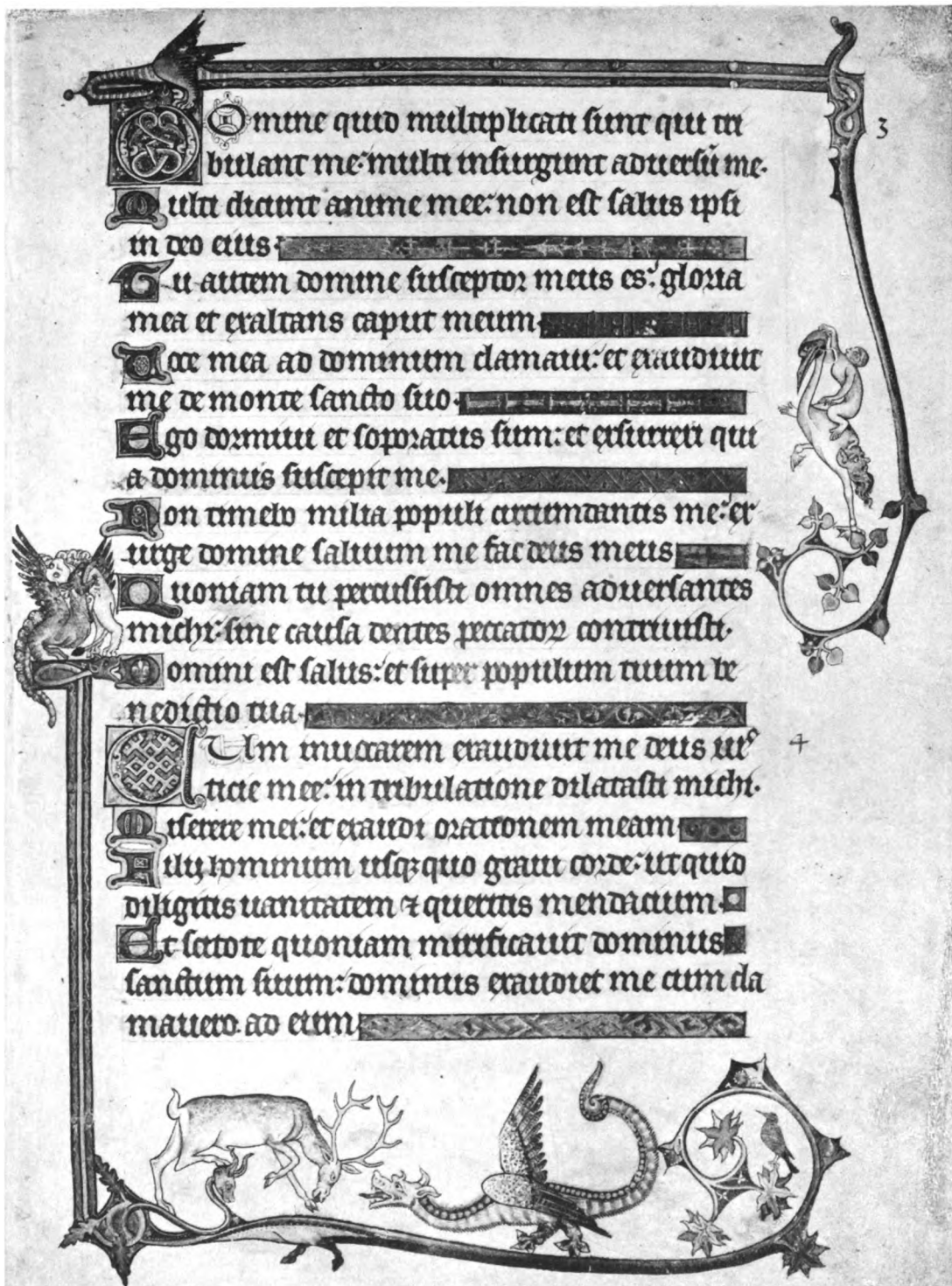
LEAF FROM A PSALTER.

ENGLISH: XIII CENT.

Cotton MS. Vespasian A. i, f. 1.



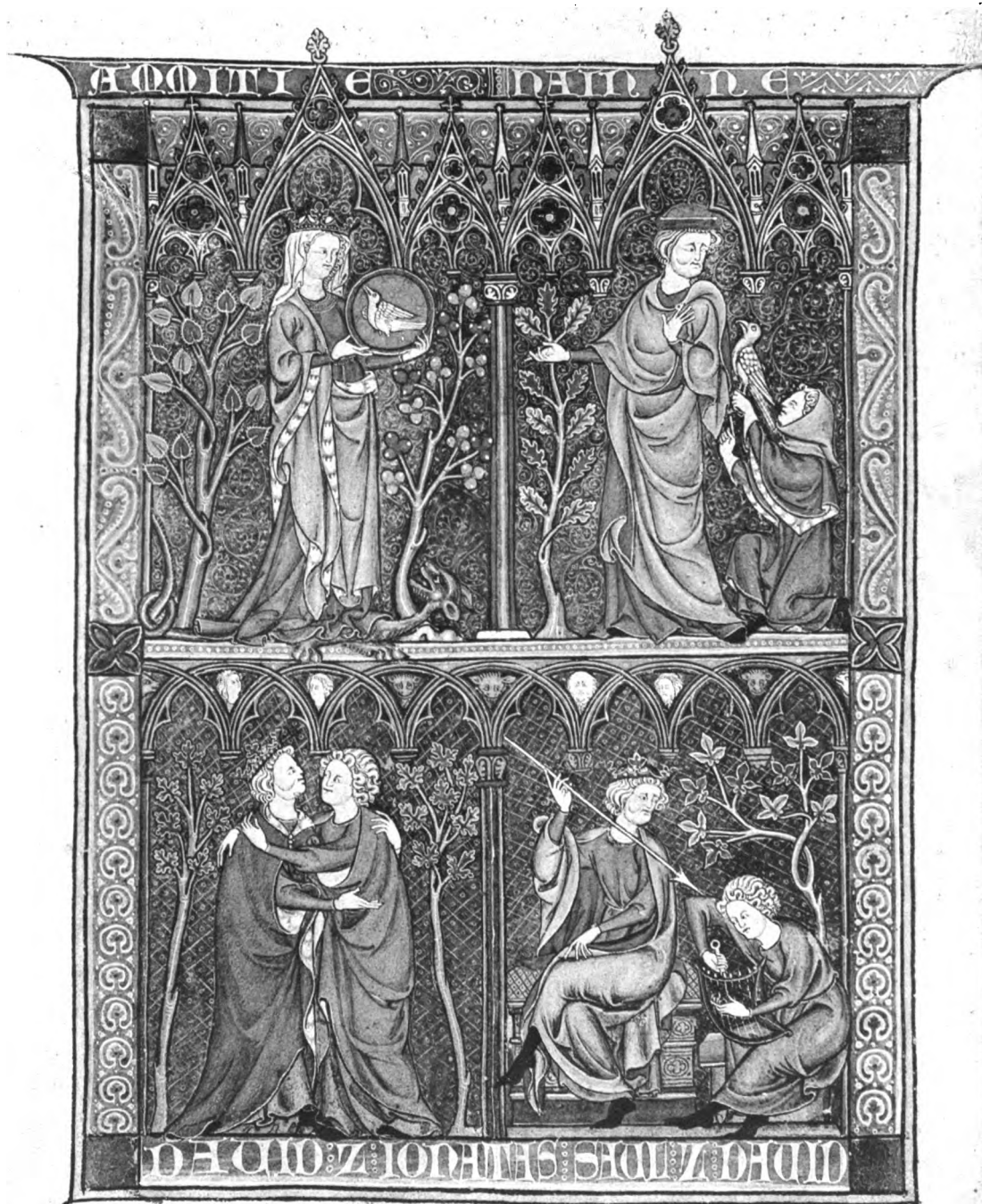
PSALTER.
ENGLISH: XIII CENT.
Arundel MS. 157, f. 19.





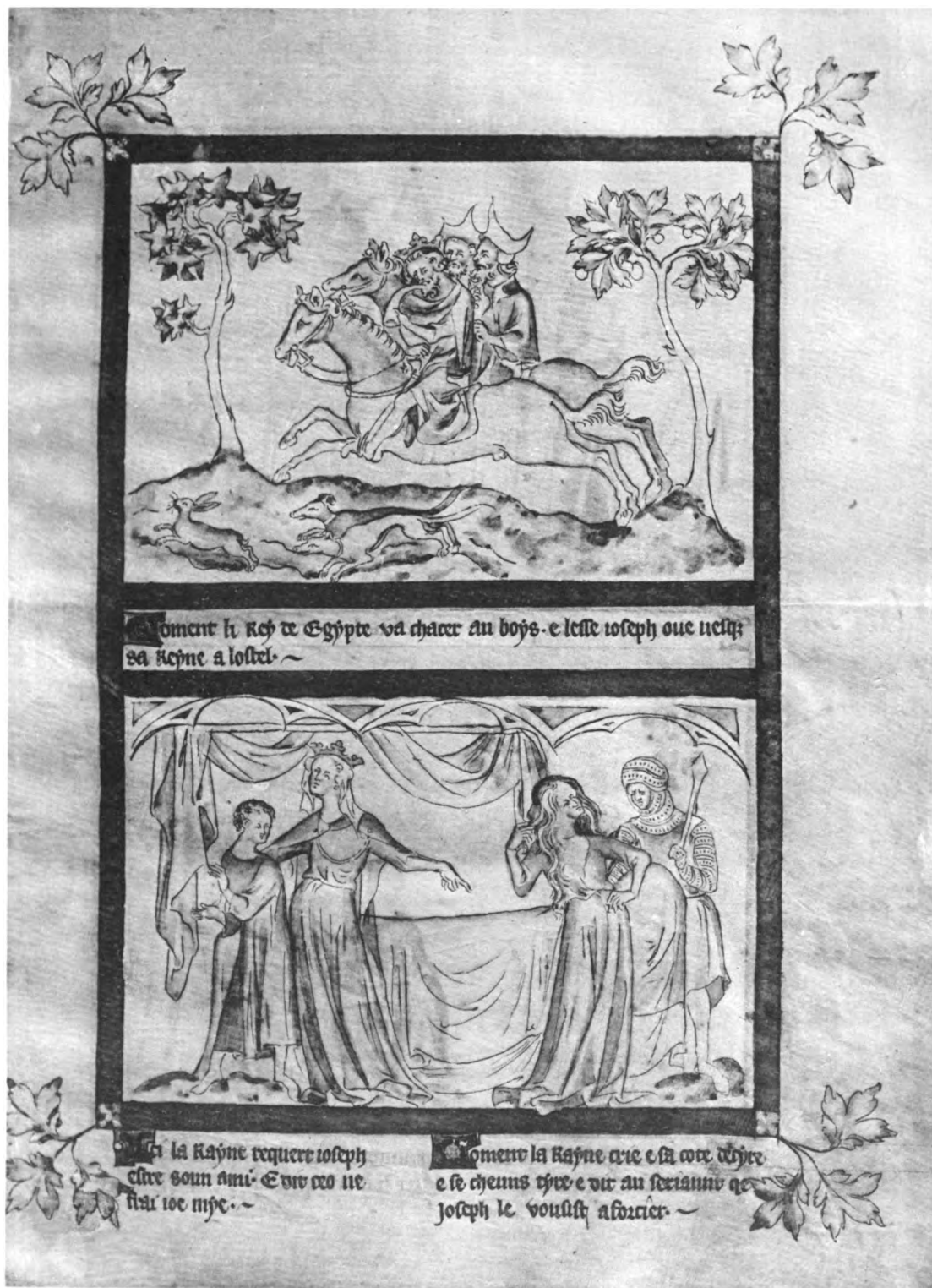
BIBLE HISTORY, MORALIZED.
FRENCH: END OF XIII CENT.

Add. MS. 18719, f. 253 b.



SOMME LE ROI.
FRENCH: ABOUT A.D. 1300.

Add. MS. 28162, f. 6b.



"QUEEN MARY'S" PSALTER.
ENGLISH: EARLY XIV CENT.

Royal MS. 2 B. vii, f. 16.



sūt ī iniquitatibz: non est qui fa-
ciat bonum
Deus de celo p̄spexit super filios ho-
minū: ut uideat si est intelligens



"QUEEN MARY'S" PSALTER.
ENGLISH: EARLY XIV CENT.

Royal MS. 2 B. vii, f. 151.



lata hic michi ministrabat.

Non habitabit in medio domus mee
qui facit iupbiā: qui loquitur iniqua.
nō dixerit in conspectu oculorū meorū.

An matutino interficiet omēs pētores
sue: ut disperderem de ciuitate domini.
omēs operantes iniquitatem.



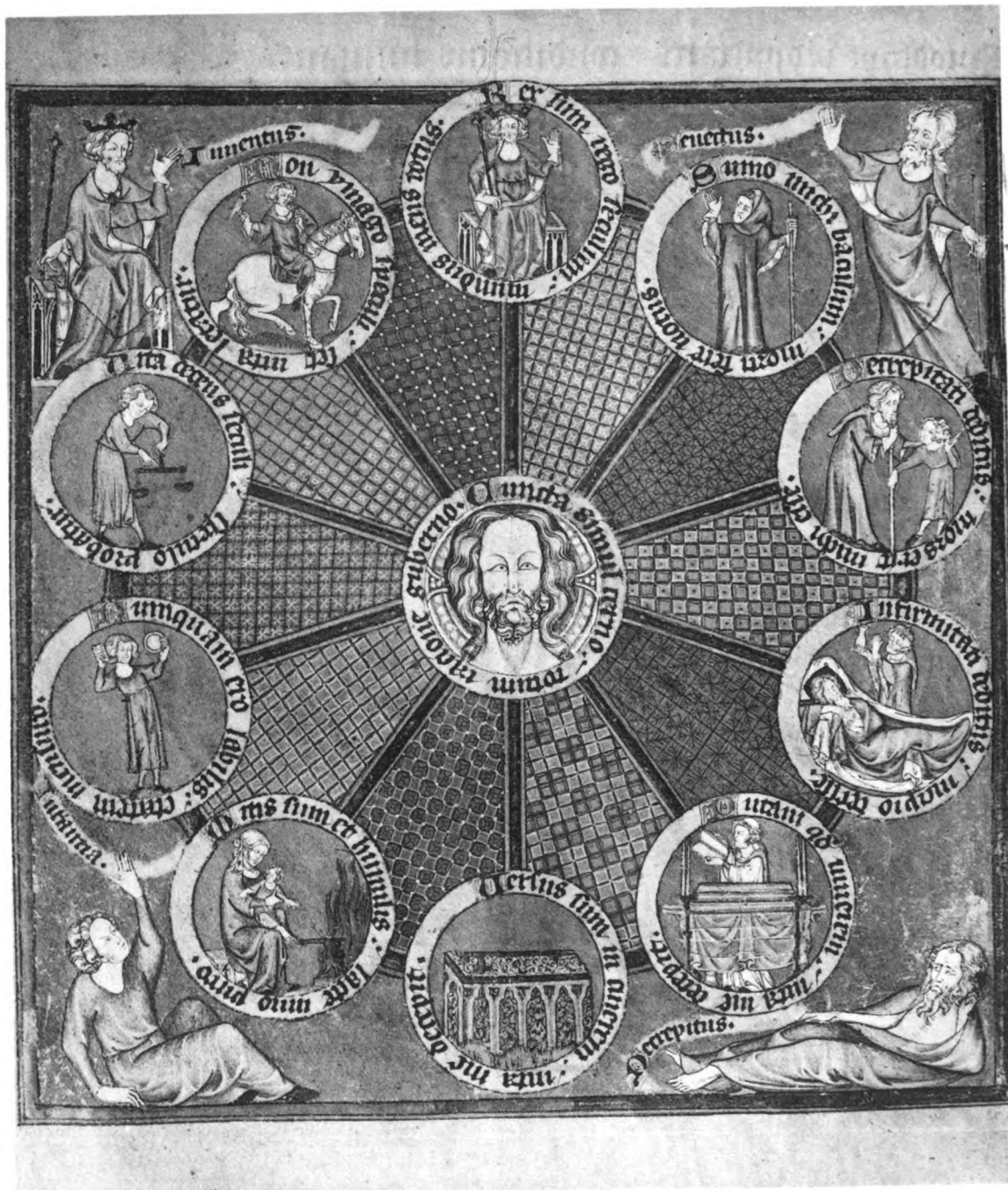
"QUEEN MARY'S" PSALTER.
ENGLISH: EARLY XIV CENT.

Royal MS. 2 B. vii, f. 214.



PSALTER, OF ROBERT, BARON DE LISLE.
ENGLISH: EARLY XIV CENT.

Arundel MS. 88, f. 124.



PSALTER, OF ROBERT, BARON DE LISLE.
ENGLISH: EARLY XIV CENT.

Arundel MS. 83, f. 126 b.



PSALTER, OF ROBERT, BARON DE LISLE.
 ENGLISH: EARLY XIV CENT.

Arundel MS. 88, f. 181 b.

Quid ad uerā resurrecti-
onis fidem uel plato uel
latro uel etiam uarro cō-
ferre potuerūt. si opinio-
nes eor in unā sententiā
conuenissent. xix.

De qualitate uisionis
qua in futuro seculo sū-
deū uidebūt. xxx.

De eterna felicitate ciuita-
tis dei sabbatoq; proprio.
Incipit liber. xxi.



De ordine angelor et
hominū. Capitulum. i.

Sicut in primo li-
bro superiore pro-
misimus: iste hu-
ius totius ultimus dis-
putatione de ciuitatis dei
eterna beatitudine contra-

nebit. Que nō propi etā-
tis p̄ multa secula lon-
gitudinem. tamen quā-
doq; finiendam eterni-
tatis nomen accepit. s;
quēadmodum scriptū
est in euangelio. regni
eius nō erit finis. Nec
ita ut alijs moriendo de-
cedentibz. alijs succeden-
tibz oriendo. sp̄s i ea
perpetuitatis apparat
sicut in arbore que p̄tē-
ni fronde uestitur uideri
eandem uiriditas p̄ma-
nere. dum latentibz et
cadentibz folijs subinde
alia que noscuntur faci-
em obseruant opacata-
tis: s; om̄s in ea ciues i
mortales erunt. ad p̄s-
entibz hominibz quod
nunquā sū angeli p̄di-
derunt. facit hoc deus
omnipotentissimus ei-
conditor. Promisit enī
nec mentiri potest et quibz
fidem hinc quoq; fa-
ceret multa sua et non
promissa et promissa

5

huius: posuitque eum in desolatione super lacum in imperii sp
ritus sui. Et clamavit ad acus dicens: Domine sene di
tolle prandium quod misit tibi deus. Et ait daniel. Re
cordatus es cum mei deus et non dereliquisti diligenter re
curre ad acus confectum in loco suo. Quia ergo rex die lo
quutus ut iugiter daniel: et uenit ad lacum et intro
spexit: et ecce daniel sedens in medio lacum. Et exclama
uit uoce magna rex dicens: Ad agnus es dñe dñe daniel
huius: Et respondit cum de lacu. Ad oro illos qui prodigio
nis eius causa fuerant intrinsecus: et deuorati sunt i in
medio corda eorum. Sic rex ait. Domine huiusmodi i uulsa fra
trum danielis: ipse est enim deus uictoris in sententia. ipse
liberator: atque saluator: faciens signa et mirabilia in ce
lo et in terra: qui liberant danielum de lacu ieronim.

Epistolae liber danielis prophete. Quia ipse plog' in quo



Obiet p'laus in p'p'is: in fine oblatione. Et usque
ad malachiam habent singuli prophecias suas: que
etiam scribam leges et tororem hebrei autumant. Et

Item rex desponsum in regem iunio ad descendendi sanguine
habebat. Amis ierusalem que tunc temporis metropolis erat.
que ierusalem achab rex israel uxor intrinsecus fuit regis huius
bona exp'it: q' cum grauit intra diuini p'p'is uindicta
sanguinis causa i omne memorati domi derelicta: hoc per
ano dñi dereliquisse nuntiat. Quis pro uoce ieronim
qui sermone compunctus est: ouis huius tanta imitante ac
omina dei p'cepta et religionem cum ipso israel agitur. Item
quis iacobus qui in loco uere ierusalem fuit: p'p'is in domo
huius patris iungat i uobis: p'p'is p'p'ia redundat huius
nuntiat. Item factum est ut in dei in populum israel p'p'
nuntiationem p'p'is p'p'ia dicitur. Domini autem in
nuntia in sermone compuncta ob hoc p'p'ia est: quia ex
dinas rex iuda finis achab fuit: huius que tam pater e
ius quam uxor reges consecraverunt templum dei purgat
se ac purificasse nuntiat. Epistolae plogus i osee p'p'iam

Epistolae p'p'iam. Quia ipse plog' in quo



Obiet p'laus in p'p'is: in fine oblatione. Et usque
ad malachiam habent singuli prophecias suas: que
etiam scribam leges et tororem hebrei autumant. Et

Tunc libare daptes baccha q̄ munera chori
 O iat et adfontam uano oblectamine mulas
 Sicut extremo cheli et solaua curas
 Fila mouet leuiter q̄ exptas pollice cordas
 Dat puero canit ille libes inania laudi
 S cunua quo tumide supant uista nouette
 Amphitromades audum quo bebuda cessu
 O bument pollux quanto amundata nexu
 R upent egides unnoia brachia tauri ;
 q̄ aternos in fine choros supetis q̄ grauatū
 p elion hic facto iustit chetis auria uulsi
 p ox trahit in compues saxo collabit in gen
 Centaurus bladis q̄ humens se inuente achille
 Equam ibi fida parens affueta q̄ fira inuault.



Et tictis undi somis p nocte stupib; altis
 nato ticta uelut quib; abdere tectis

STATIUS, THEBAIS AND ACHILLEIS.
 FRENCH: EARLY XV CENT.

Burney MS. 257, f. 230.



BREVIARY, OF JOHN, DUKE OF BURGUNDY.
FRENCH: EARLY XV CENT.

Harley MS. 2897, f. 188 b.



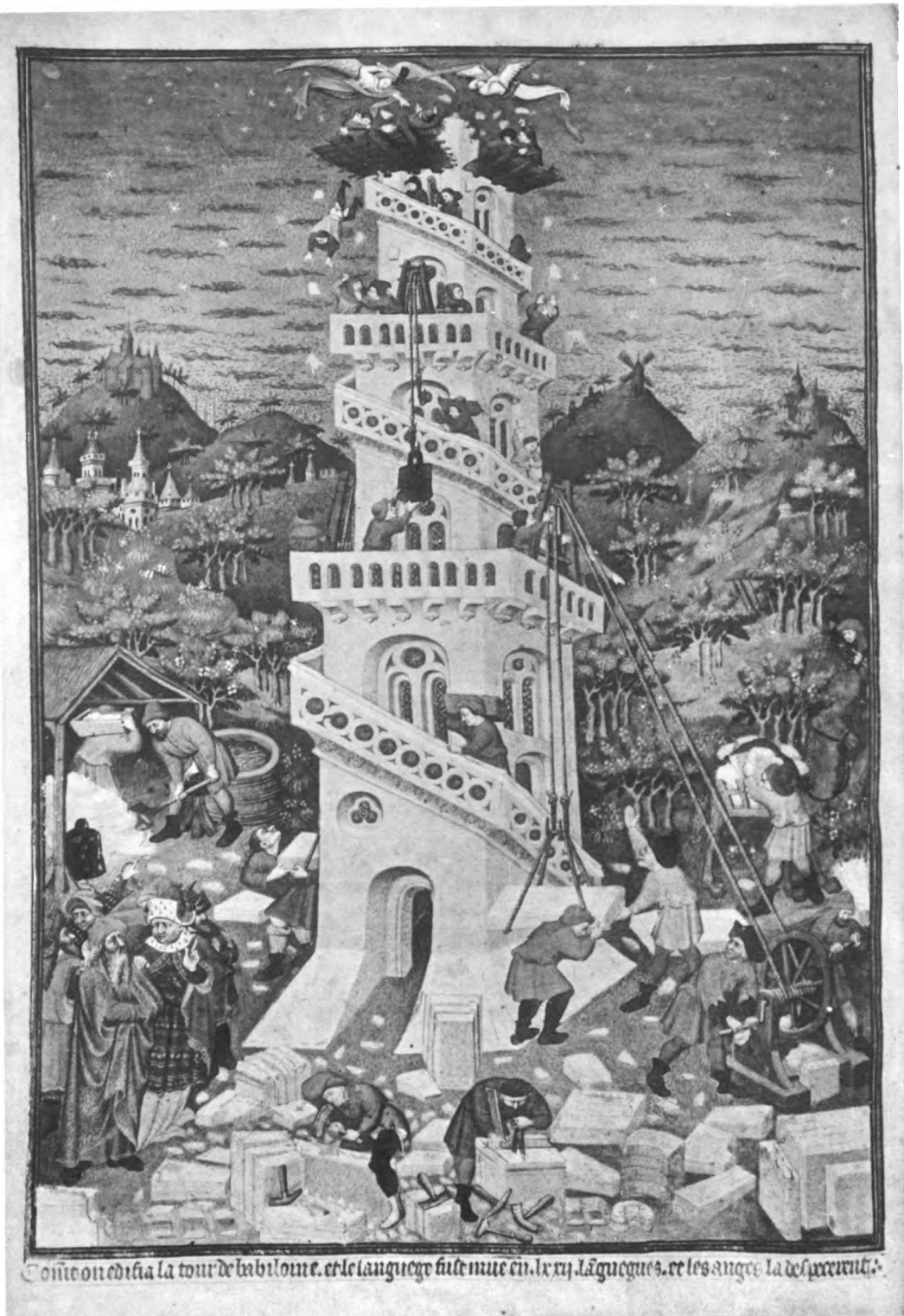
BREVIARY, OF JOHN, DUKE OF BURGUNDY.
FRENCH: EARLY XV CENT.

Harley MS. 2897, f. 182.



**BREVIARY, OF JOHN, DUKE OF BURGUNDY.
FRENCH: EARLY XV CENT.**

Harley MS. 2897, ff. 211 b, 389 b, 340 b, 385.



BOOK OF HOURS, OF JOHN, DUKE OF BEDFORD.
FRENCH: A.D. 1423—1430.

Add. MS. 18850, f. 17 b.



BOOK OF HOURS, OF JOHN, DUKE OF BEDFORD.
 FRENCH: A.D. 1423—1430.

Add. MS. 18850, f. 75.



BOOK OF HOURS, OF JOHN, DUKE OF BEDFORD.

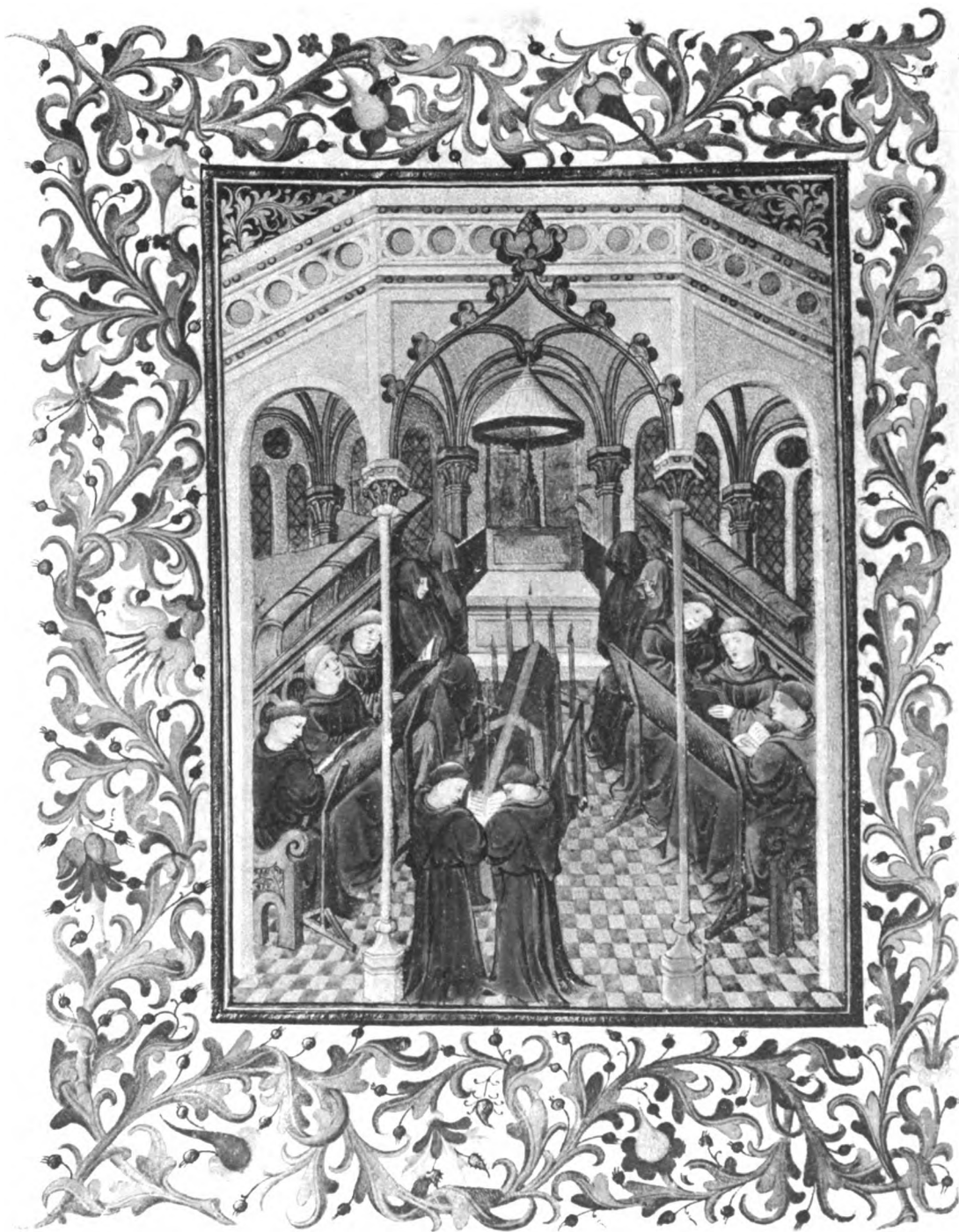
FRENCH: A.D. 1423—1430.

Add. MS. 18850, f. 257 b.



PENITENCE OF DAVID.
BY JEAN FOUQUET, ABOUT A.D. 1465—1470.

Add. MS. 37421.



BOOK OF HOURS, OF KING RENÉ OF ANJOU.
FRENCH: XV CENT. (BEFORE 1480).

Egerton MS. 1070, f. 54 b.

fine gaudemus. V. Ora p
nobis beate leonarde. R. Ut
digni efficiamur pmissis; ipi

Intercessio oration.
nos q's dñe beati
leonardi abbatis comē
der et quod nris meritis
non ualemus eius pa
tracius assequamur.
per dñm nūn t c. Ave
moure de saint martin.



ant. Confessor domini matu
rine astantem plebem consol
ta sancta intercessione ut qui
maior pondere premimur bea
titudinis tue gl'a subleuem t
te ducet eterna premia conseq



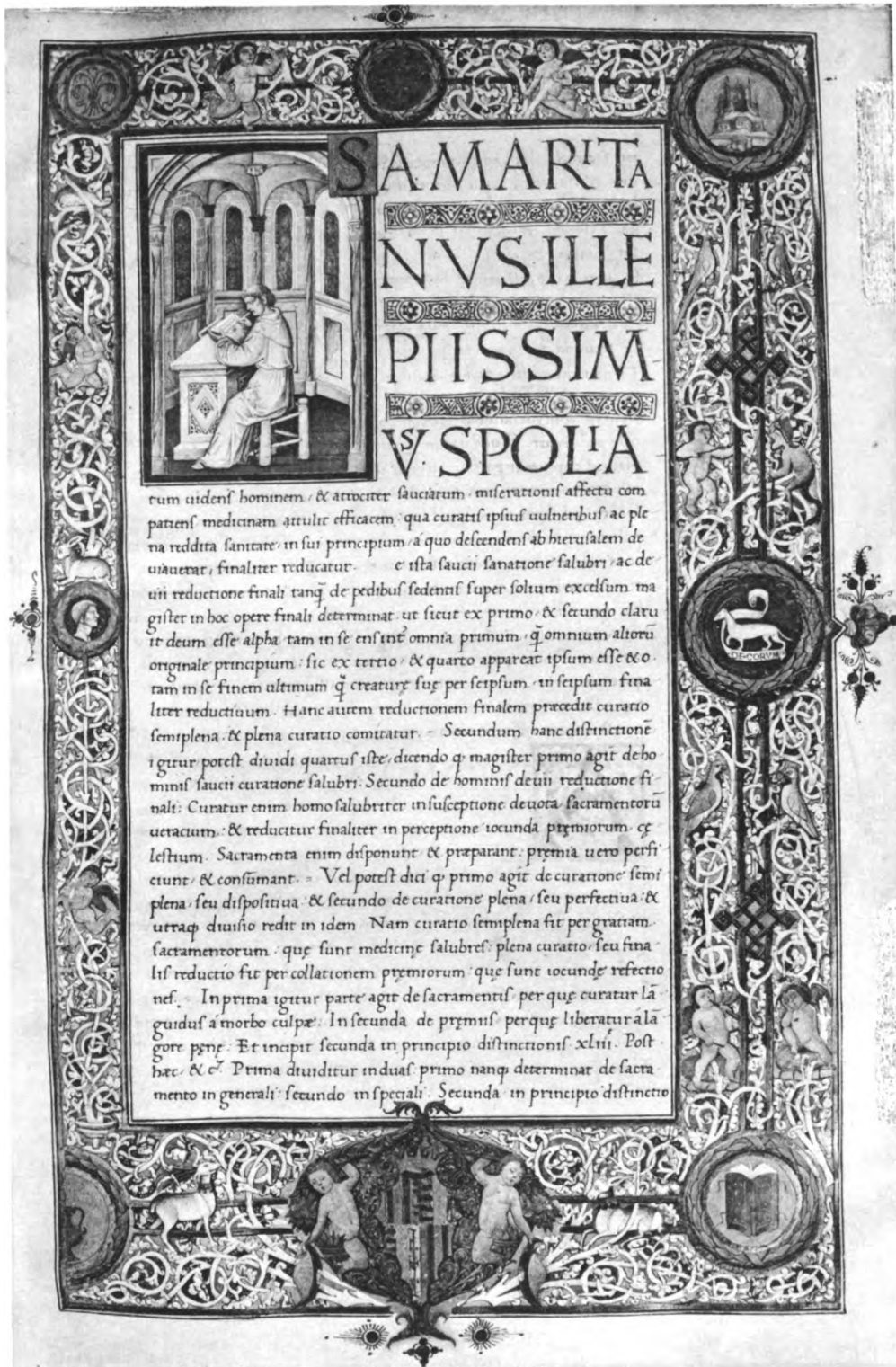
mur. V. Iustam debuit do
minus p uas rectas. R. Et
ostendit illi regnū dei. oratō.

Da quesumus om
nipotens deus ut
beati maturani confessor
tui atq; pntias uene
randa sollempnitas et
deuotionem nobis augeat
et salutem. per. Ave
moure de saint martin.



A. Martinus abate sinu le
tus erapitur martinus hic
pauper et medicus alium dñce
ingreditur hympnus celestib;
honoratur. V. Ora p nobis
beate martine. R. Ut digni





DUNS SCOTUS, QUESTIONS ON THE SENTENCES.
 ITALIAN: LATE XV CENT.

Add. MS. 15273, f. 8.



ST. AUGUSTINE, DE CIVITATE DEI.
ITALIAN: LATE XV CENT.

Add. MS. 15246, f. 28 b.

AVRELI AVGVSTINI DOCTORIS EXIMII DE
CIVITATE DEI LIBER PRIMVS FELICITER INCIPIT.



LORIOSISSIMAM CIVITATEM DEI
SIVE IN HOC TEMPORVM CVRSV CVM
inter impios peregrinatur ex fide vivens: siue
in illa stabilitate seculi æternæ: quam nunc expe
ctat per patientiam: quoad usq[ue] iustitia conuer
tur in iudiciũ. deinceps adeptura per excellentiã
victoriam ultimam & pacem perfectam: hoc opere
ad te instituto & mea ad te promissione debito de
fendere aduersus eos qui conditori eius deos suos p[ro]
ferunt: fili carissime marcelline suscepi. Magnum

opus & arduum: sed deus adiutor noster est. Nam scio. quibus viribus opus sit:
ut persuadatur superbis: quanta sit virtus humilitatis: qua fit ut omnia terre
na cactumina temporali mobilitate nutantia non humano usurpata fastu. sed
diuina gratia donata celsitudo transcendat. Rex enim & conditor ciuitatis hu
ius. de qua loqui institui. in scriptura populi sui sententiam diuine legis ape
ruit: quia dictum est. Deus superbis resistit: humilibus aut[em] dat gratiam. Hoc ue
ro quod dei est: superbe quoq[ue] anime spiritus inflatus affectat: amatq[ue] sibi in lau
di bus dici: Parcere subiectis & debellare superbos. Vide etiam de ciuitate terre
na. quæ cum dominari appetit & si populi seruiant ipsa ei dominandi libido do
minatur: non est pretereundum silentio. quicquid dicere suscepti huius operis ra
tio postulat & facultas datur. Ex hac namq[ue] existunt inimici: aduersus quos de
fendenda est dei ciuitas. quorum tamen multi correcto impietatis cineres in ea sunt
sati idonei: multi uero in eam tanis exardescunt ignibus odiorum: tanq[ua]m mani
festi beneficii redemptoris eius ingrati sunt: ut hodie contra eam linguae non
mouerent nisi ferrum hostile fugientes in sacris eius locis uitam de qua super
biunt inuenirent. An non etiam illi romani christi nomini infesti sunt: quibus
propter xpi barbari pepercerunt? Testantur hæc martyrum loca & basilicæ apo
stolorum. quæ in illa uastitæne urbis ad se confugientes suos alienosq[ue] receperunt.
Hucusq[ue] crucientis seuebat inimicus: ibi accipiebat lumitem trucidatoris furor: illo
ducebantur a miserantibus hostibus: quibus etiam extra ipsa loca pepercerant: ne
in eos incurrerent. qui similem misericordiam non habebant: qui tamen etiam
ipsi alibi truces atq[ue] hostili more seuentes: postea q[uod] ad loca illa ueniebant: ubi fue
rat interdictum. quod alibi iure belli licuisset: tota ferendi frenabatur imma
nitas & captiuandi cupiditas frangebatur. Sic euaserunt multi qui nunc xpi sumus



BOOK OF HOURS.
 FLEMISH: END OF XV CENT.
 Add. MS. 17026, ff. 22, 33.



BOOK OF HOURS, OF BONA SFORZA,
DUCHESS OF MILAN.

ITALIAN: ABOUT A.D. 1490.

Add. MS. 34294, f. 88.



BOOK OF HOURS, OF BONA SFORZA,
DUCHESS OF MILAN.

ITALIAN: ABOUT A.D. 1490.

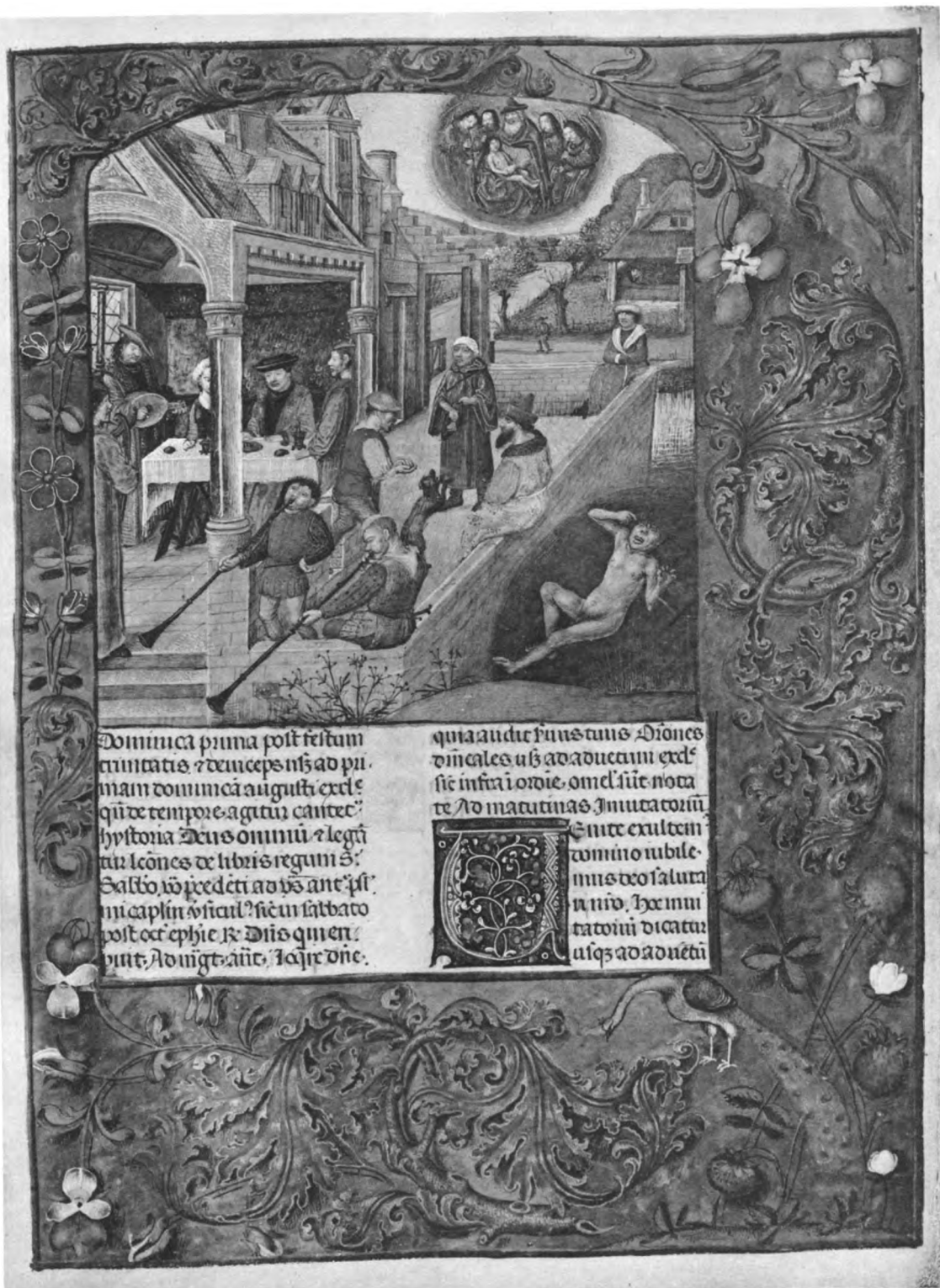
Add. MS. 34294, f. 209 b.



BOOK OF HOURS, OF BONA SFORZA,
DUCHESS OF MILAN.

FLEMISH: A.D. 1519—1521.

Add. MS. 84294, f. 177 b.



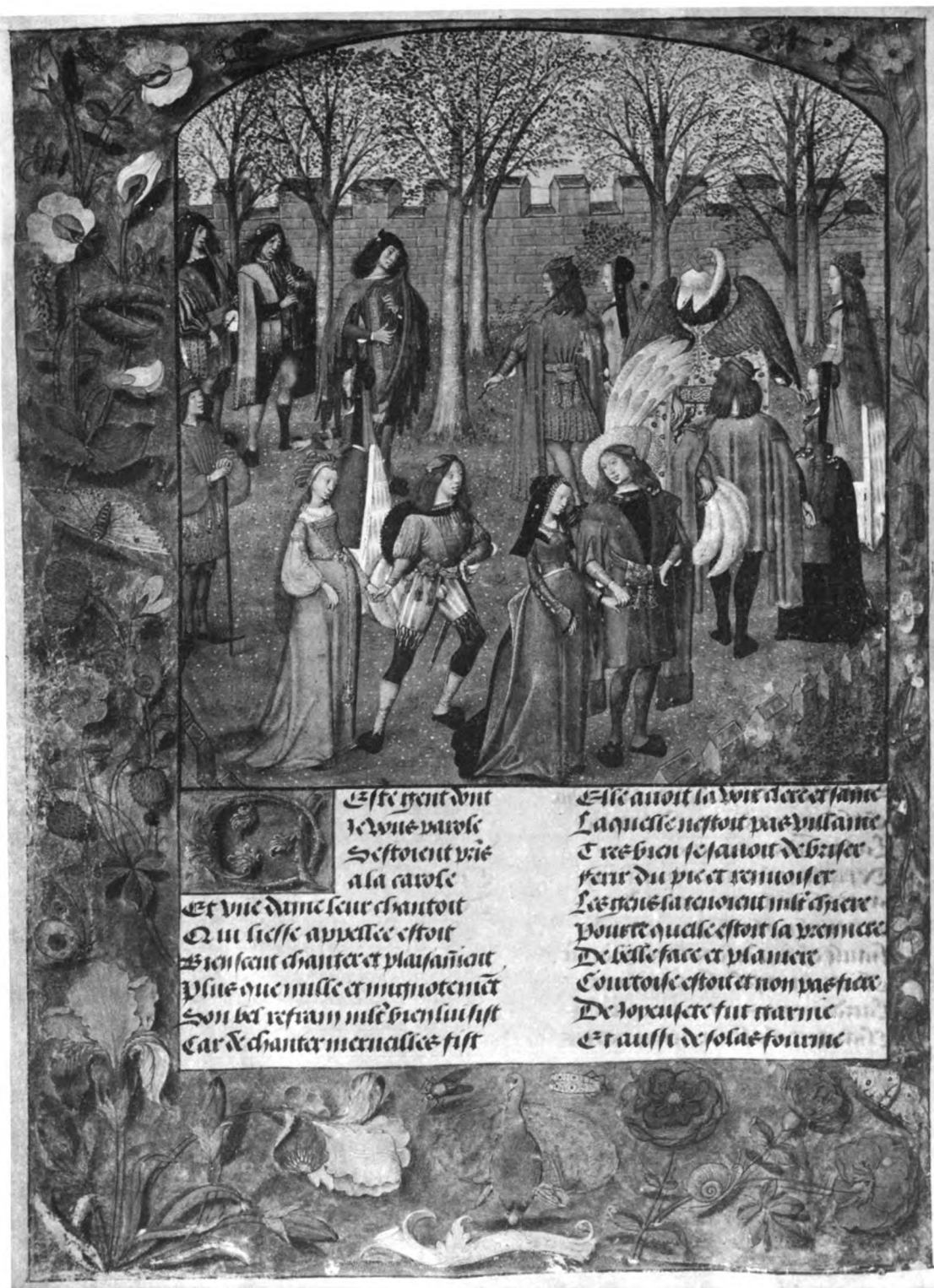
BREVIARY, OF ISABELLA, QUEEN OF SPAIN.
FLEMISH: END OF XV CENT.

Add. MS. 18851, f. 252.



BREVIARY, OF ISABELLA QUEEN OF SPAIN.
FLEMISH: END OF XV CENT.

Add. MS. 18851, f. 297.



Este gent dunt
 le vne parole
 S'estoient vie
 ala carole
 Et vne dame leur chantoit
 Qui liesse appellee estoit
 Bien seant chanter et plaisant
 Plus que nulle et mignotement
 Son bel refrain nile bien lui fist
 Car de chanter mernallie fist

Elle avoit la voir dore et fine
 Laquelle n'estoit pas vilaine
 Et rebien se sauoit de briser
 Pour du pie et remouiser
 Les gens la tenoient mli chiere
 Pour ce qu'elle estoit la premiere
 De belle face et plamere
 Courtoise estoit et non pas fiere
 De loyeuse fut marie
 Et aussi de folae fourme

ROMAN DE LA ROSE.
 FLEMISH: END OF XV CENT.

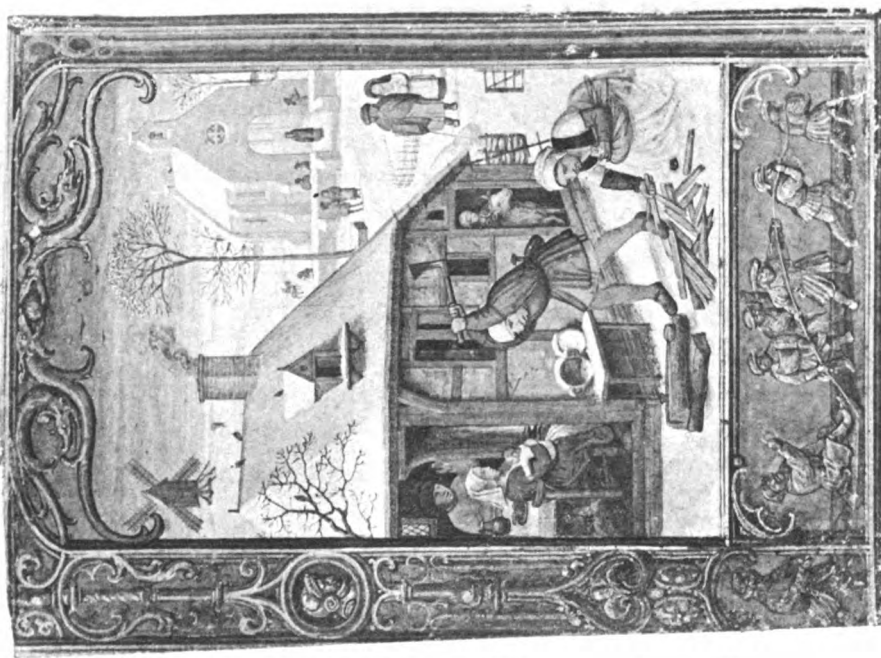
Harley MS. 4425, f. 14 b.



LIFE OF ST. FRANCIS, BY ST. BONAVENTURA.

ITALIAN: A.D. 1504.

Harley MS. 3229, f. 26.



LEAVES FROM A BOOK OF HOURS.
FLEMISH: EARLY XVI CENT.
Add. MS. 24098, ff. 18 b, 29 b.



LEAVES FROM A CALENDAR.
FLEMISH: EARLY XVI CENT.

Add. MS. 18855, f. 108.

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